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THE CARMEL SPECTATOR

★ MONTEREY PENINSULA'S ILLUSTRATED WEEKLY NEWSPAPER ★

SOUVENIR EDITION

VOL. 6, NO. 13

CARMEL, CALIFORNIA, JULY 13, 1951

PEN AND INK DRAWINGS BY CHARLOTTE MORTON

WHILE ON THE PENINSULA.....

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Donald Stewart
Alan Stewart
Donald Dean

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Beatrice Martin
Helen Morgan
Marian Parker
Betty-Jo Riedel
Ruth Scates
Paula Schneeberger

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Faith Westlake Ellis
Ruth Gaskin
Agnes Hemenway
Dan Lenoir Hosack
Betty Lamb
Phyllis Lockhart
Nancy Lofton
Narita Monhollan
Eleanor Weil
Neeta White

ALTOS

Ruth Cooke
Laverne Grund
Margaret Hensel

(Continued on Page 31)

COMPLETE FESTIVAL PROGRAM

JULY 16 THROUGH JULY 22, 1951

GASTONE USIGLI, CONDUCTOR

THE HERALDING TROMBONES, Gordon Stewart, Alan Stewart, Donald Dean and Donald Stewart, will play at 8 P.M. from Sunset Auditorium's windows before each evening concert.

MONDAY EVENING, JULY 16, 8:30 P.M.

Sunset Auditorium

Overture No. 3 in D Major for Orchestra

Brandenburg Concerto No. 1 in F Major for Violin, Three Oboes, Two Horns and Strings

Concerto in A Major for Piano and Orchestra

RALPH LINSLEY

The Magnificat, Cantata for Soloists, Chorus and Orchestra

Phyllis Moffet, Soprano; Muriel Maxwell, Contralto; Dan LeNoir Hosack, Mezzo-soprano; James Schwabacher, Tenor; Ralph Isbell, Bass.

TUESDAY AFTERNOON, JULY 17, 3:00 P.M.

All Saints' Church

Organ concert, LUDWIG ALTMAN

Variations of "My Young Life Has Come To An End"-- Sweelinck

Chorale Prelude, "As Jesus Stood Beside the Cross"-- Scheidt

Variations on English Folksong, "Fortuna, My Foe"-- Scheidt

Chorale Fantasy on "How Beautiful Shineth the Morning Star" -- Buxtehude

J. S. Bach

Canon alla Duodecima

Canon alla Gigue

Chorale Preludes: "A Mighty Fortress," chorale fantasy; "He That Suffereth God to Guide Him," Schuebler chorale; "He That Suffereth God to Guide Him," chorale prelude; "My Joy Is in Jesus;" "In Thee Is Joy," chorale fantasy.

Prelude and Fugue in C Minor

TUESDAY EVENING, JULY 17, 8:30 P.M.

Sunset Auditorium

Overture No. 1 in C Major

Concerto, Opus 61, in D Major for Violin and Orchestra -- Beethoven

ERVIN MAUTNER

Concerto in A Major for Piano and Orchestra -- Mozart

RANDOLPH HOKANSON

WEDNESDAY MORNING, JULY 18, 11:00 A.M.

Carmel Woman's Club

Lecture: "Bach, Two Centuries After,"

ALEXANDER FRIED

(No Wednesday evening concert)

THURSDAY AFTERNOON, JULY 19, 3:00 P.M.

All Saints' Church

Organ concert, LUDWIG ALTMAN, with chamber orchestra conducted by GASTONE USIGLI

Symphony for Organ and Strings -- J. S. Bach

Triple Fugue in D Minor, from "The Art of the Fugue"-- J. S. Bach

Sonata in C Major for Organ and Strings -- W. A. Mozart

"Whither Shall I Flee," Schuebler Chorale -- J. S. Bach

"Come Now, Saviour of the Heathen," Ornamented Chorale -- J. S. Bach

Chorale Fugue on "Soli Deo Gloria" -- J. S. Bach

Symphony in D minor for Organ and Strings -- J. S. Bach

"Thy Throne I Now Approach," Bach's last composition dictated from his death bed

THURSDAY EVENING, JULY 19, 8:30 P.M.

Sunset Auditorium

Brandenburg Concerto No. II

Concerto for Two Violins and Orchestra

ERVIN MAUTNER and GWENDOLYN THOMAS

Concerto in D Major for Piano and Orchestra -- Haydn

CHARLES FULKERSON

Concerto for Piano, Violin, Cello and Orchestra -- Beethoven

RANDOLPH HOKANSON, ERVIN MAUTNER, NATHAN LIEBENBAUM

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FRIDAY EVENING, JULY 20, 8:30 P.M.

Sunset Auditorium

Sonata G Major for Two Flutes and Piano

FLOYD STANCLIFF, PATRICE KELLY, RALPH LINSLEY

Aria from Cantata No. 94 for Soprano and Oboe d'Amore

PHYLLIS MOFFET

Suite for Unaccompanied Cello in G Major

NATHAN LIEBENBAUM

Works for piano alone:

Sonata in D Major

Chorale: "Schaff's mit mir, Gott"

Prelude and Fugue in C Major) Prelude and Fugue in F Major) from "The Well-Tempered Clavichord"

Toccata No. 6 in C Minor

RUTH SLENCZYNSKI

SATURDAY MORNING, JULY 21, 11:00 A.M.

Carmel Woman's Club

Goldberg Variations for Harpsichord -- J. S. Bach

ALICE EHLERS

SATURDAY EVENING, JULY 21, 8:30 P.M.

Sunset Auditorium

Brandenburg Concerto No. IV

Concerto in C Minor for Oboe, Violin and Orchestra

GEORGE HOULE, ERVIN MAUTNER

Concerto in A Minor for Harpsichord with Flute, Violin, and Orchestra

ALICE EHLERS, FLOYD STANCLIFF, ERVIN MAUTNER

Concerto in E Flat Major for Two Pianos and Orchestra -- Mozart

RANDOLPH HOKANSON, RALPH LINSLEY

SUNDAY AFTERNOON AND EVENING, AT 3:00 AND 8:30 P.M.

Sunset Auditorium

The Passion According to Saint John

JAMES SCHWABACHER, Saint John, Tenor Arias.
PHYLLIS MOFFET, Soprano Arias.
MURIEL MAXWELL, Contralto Arias.
RALPH ISBELL, Jesus, Bass Arias.
FREDERICK E. CLARK, Pilate.
WALLACE DOOLITTLE, Peter.
RUTH SCATES, A Maid.
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gastone usigli

conductor

It is as if an electric circuit were suddenly completed when Gastone Usigli lifts his baton at the opening of the first concert of Carmel's Bach Festival. The long months of rehearsal with the chorus, the final week of continuous rehearsals with orchestra and chorus, the knitting together of the ensembles, the innumerable details of bringing singers, players, and audience together, are finished and suddenly the spark jumps.

Gastone Usigli is able to make that spark live. His training, experience, and knowledge are immense, but beyond and underneath that is the love and devotion to the music, the emotion which enables him to give a rebirth to Bach's music. This rebirth is possible only through a combination of discipline and love and an uncanny ability to bring out of people the music which is in them.

Why Bach's music, I asked him, and released a flood of words. "Bach's music is the most stupendous and most glorious in the world. The more musicians analyze it the more they realize the portentous quality of Bach's writing, the incredible ease with which he manipulates a severe contrapuntal style. There is no effort revealed at all, even in the most involved and difficult passages. There is always something more to discover, something new to learn. And through all his music, whether the simple diatonic, scale-like passages of the 'Gratias Agimus' in the B-Minor Mass or his most involved contrapuntal passages, there breathes the religious fervor which animated Bach. Audiences sense the sublime perfection of his music. They feel the grandeur of his form, the intrinsic beauty of his music, his sincerity and earnestness. Any other composer may pall, but not Bach."

At the age of 16, Gastone Usigli was assistant conductor of the Venice Opera. His job there was to work out the ensemble singing and ever since that day he has found a supreme excitement and satisfaction in both the human voice and the teaching of musicians to "concert."

"There's no equivalent in English," he said, "for 'concert.' Teaching singers to sing together, training a chorus, is much more than teaching people to sing the right notes and beat time. And there's this too. Working with instrumental musicians is one thing, but in dealing with the human voice there is an added fascination in the imponderables which make and color the human voice. But the important thing is to fuse, extract, and weld, to bring out not only the best character of each individual voice and each section of the ensemble, but to knit them well together--to 'concert' them."

Born of a musical family in Venice, Gastone Usigli's interest in and love for music has molded his entire life. His lawyer father insisted that he earn degrees in letters and philosophy but his musical education paralleled his academic studies. At 17, while still a philosophy student, he was an assistant conductor of the opera. At 23, he conducted "Die Meistersinger" without a score, receiving a gold medal for this feat. He was one of the youngest conductors of the La Scala opera house, and after a distinguished career in Europe came to this country 22 years ago, still a young man.

Making California his home, he has earned for himself a remarkable place in the musical life of the West as conductor, composer, and teacher. As state director of the W.P.A. music project for three years he formed a 110 voice chorus and a full orchestra with which he conducted operas and oratorios. Among the presentations of the group were "Parsifal," Cesar Franck's "Beatitudes" and Berlioz' "Requiem." Eight of his symphonic works have been performed in San Francisco, four of them by the San Francisco Symphony. A few years ago he led the Symphony in a performance of his own "Prometheus" overture. Last year he conducted the symphony in the world premiere of his own "Passacaglia and Fugue for Orchestra."

He has been for several years conductor of the San Jose Symphony Orchestra and recently led members of the San Francisco Symphony in concert at Temple Emanu-EL in San Francisco in his own arrangements of some of Bach's little known works for organ and ensemble, with Ludwig Altman at the organ. Three weeks ago he gave a concert presentation of "Eugene Onegin" at the San Francisco Academy of Music. On July 7, he conducted the San Francisco Symphony in concert at the Woodminster Bowl in Oakland.

Perhaps the high spot of his recent life was his triumphant return to Italy this past spring, where his conducting received a prolonged ovation wherever he appeared. Last year he was invited to open the musical season in Venice in November, but since he was unable to go abroad then he was again invited this spring. He conducted the Venice Symphony in three concerts which were so successful that he was immediately invited to conduct the orchestra of the Teatro Nuovo in Milan, an orchestra and concert hall built and subsidized by a wealthy Milanese. The critics were unanimous in praising his "astounding command of orchestral technique."

All of his abilities, as orchestra conductor, teacher of soloists, trainer of choruses, arranger, composer and interpreter, come to full fruition in the Bach Festival. Gathering into his hands all the various strains, the music, the musicians, the singers, in this special time and place, he unites them all into a glorious production in which great music comes to a full and vivid life.

-- NANCY LOFTON

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Founders And Producers Of The Bach Festival

DENE DENNY AND HAZEL WATROUS

It is highly unlikely that such a thing as the Carmel Bach Festival could exist. How in a small, somewhat isolated sea coast town could you ever collect enough people to make up a chorus; how could you ever attract enough musicians here to form an adequate orchestra; and--assuming you crossed those major hurdles--who would come to your party? Where would you find seven hundred and fifty people who liked any music, let alone Bach, well enough to fill a concert hall even two nights running, not to mention a whole week? With a vast sum of money it might be accomplished. Old Washington Duke said, "Here's 80 million dollars, boys. Build me a university."

Dene Denny and Hazel Watrous had only courage, pertinacity, and a great and abiding love of music. They had also backgrounds which perfectly fit them for the roles they have come to undertake. Hazel Watrous was a painter and designer in San Francisco. She had studied at the San Francisco Institute of Art, the University at Berkeley, Columbia University, the Rudolph Schaeffer School of Design, and under the painter Piazonni. For 12 years she had been supervisor of art in both the elementary and high schools of Alameda.

Dene Denny studied piano from the age of six. She worked with Leo Ornstein, later with Wager Swayne. She gave the first all modern piano concerts on the West Coast in San Francisco and Los Angeles around 1927, and, establishing her music studio in San Francisco, she sat down in full possession of her faculties, which include both Bachelor and Master of Letters in English and Philosophy from the University of California, as well as that added fillip, a Phi Beta Kappa key.

And then they came to Carmel for a week. This formula is repeated so often it becomes a little ludicrous, but like practically everyone else on the Peninsula, they decided they couldn't leave.

As we sat over lunch in Whitney's, I asked them how it happened, how does a festival get to be.

"It couldn't have happened anywhere but in Carmel," said Dene Denny. "Here you have a conjunction of several rare things. First, there's the great beauty of the Peninsula. It's a place to which people come from all over the world, people who wouldn't go to, say, Napa or Tarzana. You have also a selected population, and freedom. The freedom is not, of course, unlicensed. Even in the old days there were times when Gus Englund had to escort some one to the top of the Hill and say 'Don't come back.'

"But freedom there was and is. Carmel has always been, too, a place where things might be tried even if they were not commercially profitable. All of this is just part of the intangible thing which makes Carmel what it is. There have always been people here who lack that fine sense of caution inherent in pure commercialism."

"However," broke in Hazel Watrous, "we had no particular in-

(Continued on Page 28)

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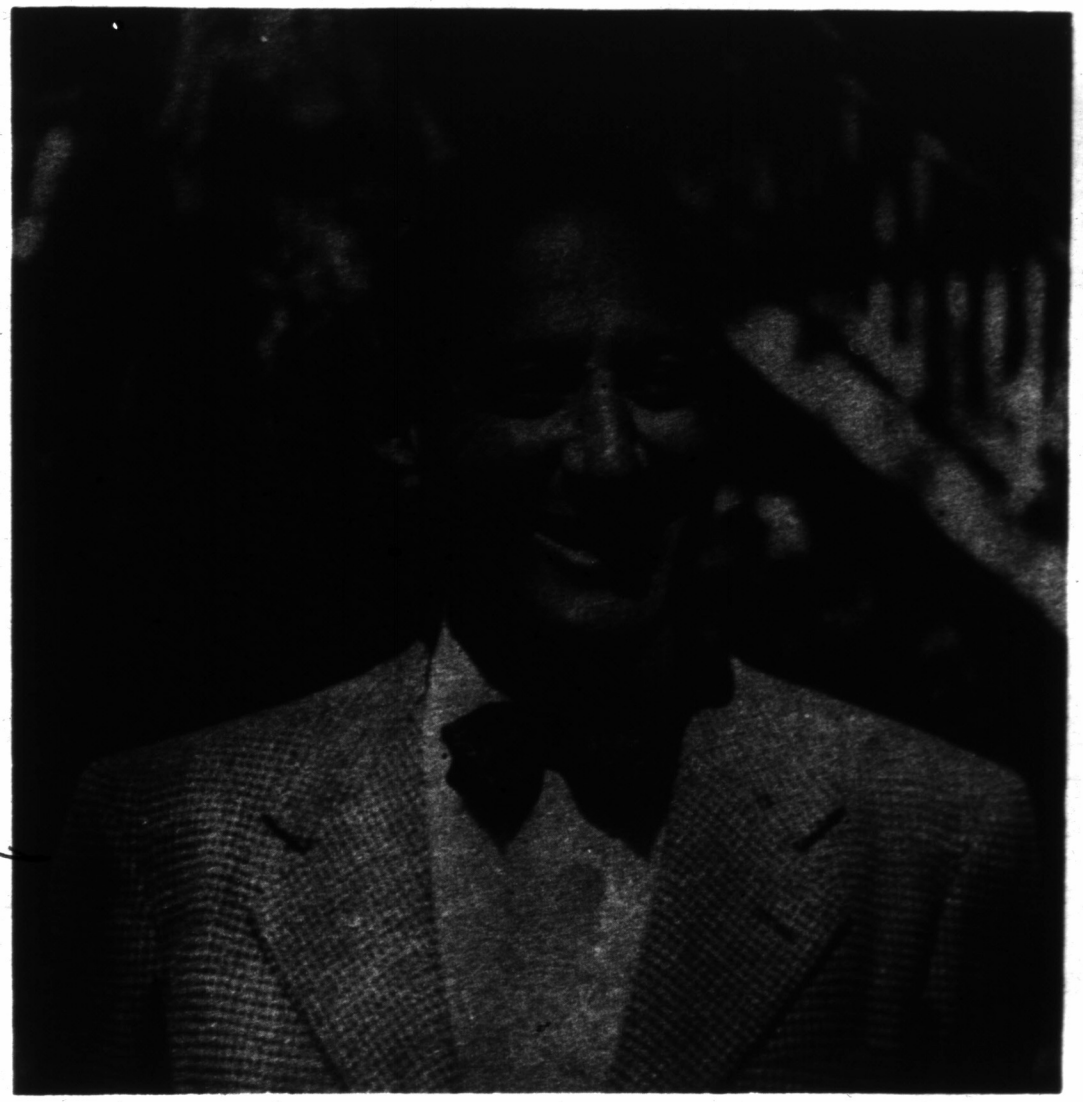
Alexander Fried



Alexander Fried, who will lecture on "Bach, Two Centuries After" on Wednesday morning, July 18, at 11 o'clock, in the Carmel Woman's Club, has an impressive history, not only as a writer and reviewer, but also as a musician. A native of New York City, he began the study of the piano at the age of eight. After attending New York public schools, he went to Columbia University, receiving his A.B. in 1923. Specializing more and more in music, he received the Mosenthal Fellowship for Postgraduate study to prepare for a music critic's career. In 1924, he received his Master of Arts degree from Columbia, after studying with Daniel Gregory Mason and other noted musicians. After working on the Musical Digest for several years, ending as managing editor, he came to San Francisco, where for 25 years he has been a music and art critic, first with the *Chronicle*, and since 1934 with the *Examiner*. He has written numerous articles for other publications and in addition is now San Francisco music and art correspondent for the *Christian Science Monitor*. For several years he has been the commentator for the Young People's Concerts of the San Francisco Symphony both in San Francisco and out of town, and has done extensive lecture work, both on the platform and over radio.

Ludwig Altman

Recognized as the leading organist on the West Coast, Ludwig Altman will present afternoon concerts of the organ works of Bach and his contemporaries on Tuesday and Thursday afternoons, July 17 and 19, in the new All Saints' Church in Carmel. Mr. Altman is organist for the San Francisco Symphony Orchestra, for Temple Emanu-EL and the Ninth Church of Christ Scientist in San Francisco, as well as instructor in organ for the University of California Extension Division.

During the past year he has appeared with the San Francisco Symphony under the direction of Bruno Walter, Dmitri Mitropoulos, and Pierre Monteux. In May, with a group of Symphony members he played in the first performances of Bach's Organ Symphonies under the direction of Gastone Usigli. In June he was recitalist for the convention of the American Guild of Organists in Los Angeles, and immediately after the Carmel Festival he will be presented as organ soloist in the Civic Auditorium in San Francisco under Arthur Fiedler for the Art Commission Concert Series.

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Ervin Mautner

For the second year Ervin Mautner returns as solo violinist and concertmaster for the Carmel Bach Festival. He began his study of the violin under Hans Letz and Emanual Zetlin and later was awarded the New York Symphony Scholarship as well as the Morganthau Scholarship. He studied harmony, counterpoint, orchestration, and composition with Winthrop Sargeant. After completing work at the Manhatten School and New York University, he studied conducting with Gastone Usigli, Otto Klemperer, and Serge Koussevitsky.

After last summer's Festival he went to Hancock, Maine, to study conducting under Pierre Monteux. He has appeared as soloist with the New York Philharmonic Orchestra, the New York City Symphony, the Stockton Symphony, and the National Youth Orchestra, being assistant conductor and concertmaster for that organization, as well as being for several years a leading violinist with the San Francisco Symphony Orchestra. He will be a featured soloist in the Tuesday evening concert, playing the Beethoven Concerto for Violin and Orchestra. On Saturday evening he will play the solo violin part in the Bach Concerto in A Minor for Harpsichord, Flute, Violin, and Orchestra.

Alice Ehlers

When the critics of Berlin say there is no better harpsichord player in Germany and the critics of Oxford say there is no better player in England, you may be sure that the woman of whom they speak is a personage and player of great stature. Alice Ehlers, who will play Bach's "Goldberg Variations" on the harpsichord on Saturday, July 21, at 11 o'clock in the morning, in the Carmel Woman's Club, as well as a concerto in the Saturday evening concert, is one of the greatest harpsichordists of her generation. During the Los Angeles Bach Festival last year she received such a tremendous ovation for her playing of the "Goldberg Variations" that she had to repeat the entire program. A member of the artist faculty of the University of Southern California, Doctor Ehlers has been released from her work there for a few days to play in the Carmel Bach Festival.

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Ralph Isbell

Voices

Muriel Maxwell

This will be the fourth time that Ralph Isbell's powerful, deep, and rich voice and handsome stage presence delight audiences of the Carmel Bach Festival. Ever since his magnificent singing in 1949 of the difficult "Quoniam" aria in the B-Minor Mass, Festival audiences have eagerly awaited his appearance each year. He will sing the bass solos in both the Magnificat, the opening night of the Festival, and the Saint John's Passion at its end.

Since his appearance in Carmel last summer he has sung as soloist in the only two performances ever given on the West Coast of Stravinsky's "Les Noces" as well as two performances of the Stravinsky Mass, has sung in a performance of the Beethoven Ninth Symphony and a portion of the Missa Solemnis with Dr. Richard Lert and the Pasadena Civic Symphony and Chorus, has played the dual role of "Bob" and "Alfred" in Benjamin Britten's "Let's Make An Opera," was soloist in Brahms' Requiem at the Salt Lake City Tabernacle for the Easter Music Festival and for Haydn's Creation and for the Mass in D over a nationwide broadcast, in addition to other concert, radio, and oratorio appearances and appearances with the Roger Wagner Chorale in its weekly broadcasts. One breathtaking Sunday in the early summer Ralph Isbell sang in church in the morning, in the afternoon sang in the Beethoven Ninth and part of the Missa Solemnis, in Pasadena, and in the evening sang at the University of Southern California in Stravinsky's "Les Noces" and Mass.

One of his more important accomplishments during the past year has been a recording of long playing records of two Bach Cantatas, Numbers 65 and 106, for the Worldwide Recording Company. Critics throughout the country have been universally enthusiastic about the records.

The warmth and richness of Muriel Maxwell's contralto voice have enchanted audiences wherever she has sung. This is her fifth year in the Carmel Bach Festival and her second appearance here as a featured soloist. In 1946, '47, and '48 she was a member of the group which sang Usigli's arrangements of Rennaissance madrigals in extraordinarily beautiful performance. This year she will sing the alternately poignant and joyous contralto airs in the "Saint John's Passion" and the "Magnificat."

A graduate of Pomona College, she received the Thorne-Ryder prize award for greatest student musical accomplishment. She has won many honors in the concert field, including the 1949 Hollywood Bowl Auditions, following which she has had numerous concert appearances over KFI and KNX in Los Angeles. In 1949 and 1950 she was chosen to be one of the soloists for the popular Rodgers-Hammerstein programs given under the direction of Johnny Green, musical director for MGM. At present contralto soloist for the First Methodist Church in Pasadena, she has appeared with the Pasadena Civic Symphony and Chorus, the Los Angeles Women's Symphony, the Los Angeles Philharmonic, the Portland Symphony, the Utah Symphony in two performances of the Bach "Saint Matthew Passion" and has sung as featured soloist three times in the Hollywood Bowl in the past two years. In the words of Karl Wecker, general manager of the Hollywood Bowl Association, "Miss Maxwell's performances... were excellent. She possesses a voice of beautiful quality and uses it well. Further, she acquits herself in the best professional tradition, as to stage presence and appearance."

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Phyllis Moffet *Voices* James Schwabacher

One of the outstanding sopranos on the West Coast, Phyllis Moffet possesses a voice of exceptional richness and purity. Her singing in each successive Bach Festival has brought increasing praise for her and her appearances this year in the "Magnificat" and the "Passion According to Saint John" are eagerly awaited by Festival audiences. The beautiful soprano arias in both works will come to vivid moving life as she sings.

Last Christmas she was soloist for a nation-wide radio program over both NBC and Mutual networks and at Easter sang the soprano roles in the Easter performance of Mahler's Second Symphony by the Los Angeles Symphony Orchestra. After graduation from Pomona College, majoring in voice and pipe organ, she won the Hollywood Bowl auditions, has appeared with the Los Angeles Philharmonic as soloist seven times, has been featured soloist on many national radio programs for both NBC and ABC, has sung with the San Diego Symphony Orchestra as soprano soloist under the direction of Fabien Sevitsky, has participated in three performances of Beethoven's ninth Symphony by the San Francisco Symphony under Pierre Monteux, and sung the soprano solo roles in numerous oratorios under the direction of Dr. Richard Lert. In addition to her numerous performances she has been a staff artist at CBS in Hollywood and has found time twice in the last two years to study with Coenraad Bos in New York City. At present she is doing advanced work with Mme. Lotte Lehmann.

Since his singing of the role of the Evangel in last year's production of the Saint John Passion in the Carmel Bach Festival, James Schwabacher has achieved considerable fame and great praise for his singing with the San Francisco Opera Company and numerous outstanding symphony orchestras in the country.

His first appearance in a major operatic role with the San Francisco Opera Company was in Los Angeles last November when his portrayal of Prince Tamino in Mozart's "The Magic Flute" drew both critical and popular acclaim. Reviewers spoke of his "immaculate diction, his well-controlled phrasing, his graceful stage presence, and his real acting ability"--all qualities which will be observed to advantage in the Saint John Passion. Since the last Carmel Bach Festival he has sung in the Ojai Festival under William Steinberg; with the Cincinnati Symphony Orchestra under Thor Johnson; with the San Francisco Opera Company where, in addition to the lead role of Prince Tamino, he has sung in Parsifal, Tristan, Otello and Salome; with the Intimate Opera Company under Jan Popper; with the Budapest String Quartet; at the Transylvania, North Carolina, Music Camp; in the Stern Grove under the direction of Walter Herbert; at Stanford University in the B-Minor Mass, and with the Charlotte, North Carolina, Symphony Orchestra.

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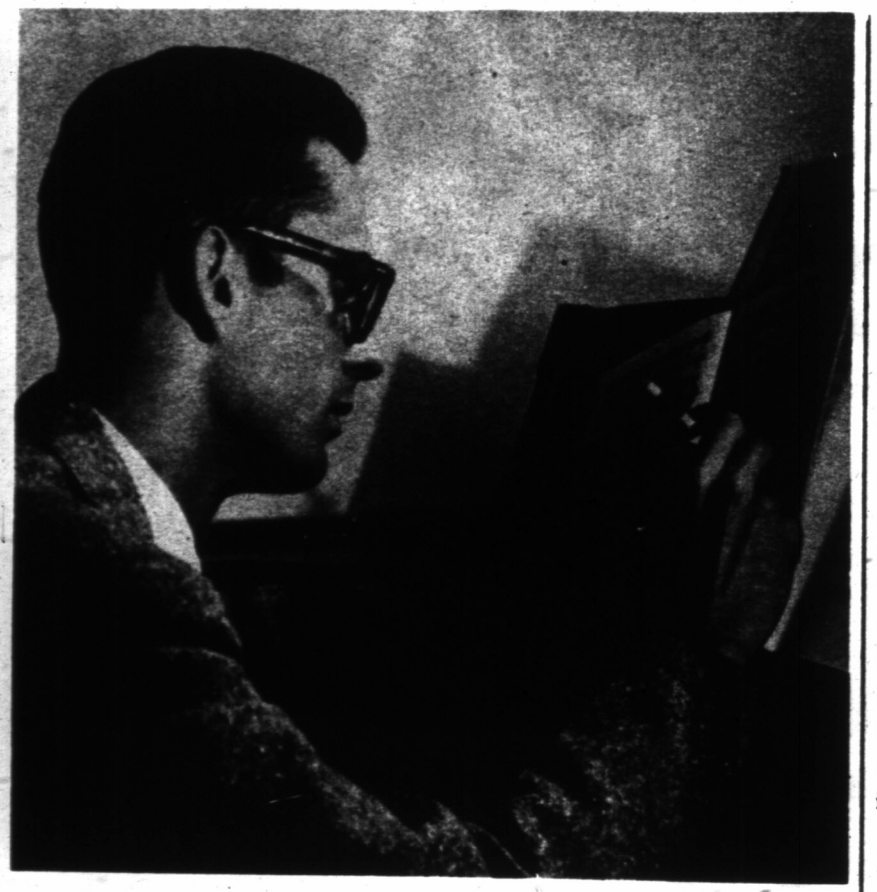
Randolph Hokanson

Ever since his first appearance in Carmel Randolph Hokanson's playing has been eagerly and warmly received. He received tremendous applause in last year's Festival for his playing of the Bach D Minor Concerto for Piano and Orchestra as well as for his group of Bach's original keyboard works. During his five continental tours his musicianship, taste, technical skill, and warm imagination have been universally praised. Both Alfred Frankenstein and Alexander Fried, San Francisco's two outstanding critics, have attributed to him every quality a pianist should have. During the past year he has been piano soloist with the San Francisco Symphony Orchestra under Pierre Monteux in Beethoven's Triple Concerto, with the same Symphony under Arthur Fiedler for the San Francisco Art Commission Festival as winner of the Critics' Award, with the Seattle Symphony under Manuel Rosenthal, and has appeared in numerous concerts and recitals up and down the West Coast. A student of Harold Samuel, he made his New York debut in 1947.

Charles Fulkerson



Charles Fulkerson, associate professor of music at Humboldt State College, Arcata, California, has played in every Carmel Bach Festival since 1941, working with the chorus, playing piano parts in triple and quadruple concertos, playing Continuo in the orchestra, but this year for the first time he will give a solo performance, appearing in the Haydn Concerto in D Major for Piano and Orchestra on Thursday evening, July 19.

After his undergraduate work at San Jose State College, he did graduate work at the University of Southern California. Since 1945, he has been conductor of the Humboldt Little Symphony, the Humboldt County community orchestra. The year 1950 he spent in New York City, studying at Juilliard and Columbia University. While there he also studied piano with Abby Whiteside and worked with the Collegiate Chorale.

His wife, Jean Crouch Fulkerson, cellist, is a Festival veteran, having appeared in every Festival but one.

'MAGNIFICAT' RECITES JOY OF CREATION

Monday Evening Performance, July 16

The joy of the "Magnificat" swells up and spills over until the music barely contains its volume. Cast in the frame of Mary's song of rejoicing over the birth of her son, the "Magnificat" has in it the joy of all women over birth and the ecstatic and humble delight of all creators and all creations which find each other mutually good.

The words and the music are inseparable. As the opening chorus rises and dances, swells, and reaches its climax, it lifts audience and musicians into an elevation of spirit and an affirmation of the universe in which the Lord is glorified. "My soul doth glorify the Lord," sing the voices, now in canon, now together, rippling and rejoicing, knitting together an intricate fabric of sound.

After the abounding volume of the opening chorus the soprano air, "And my spirit hath rejoiced," enters with warmth and radiance. Its purity and fluid line form a solid contrast to the involvements of the opening chorus. The succeeding soprano aria, "For he hath regarded the lowliness of his handmaiden," leads from the descending and bowing figures with which it opens through the gentle humility of its second part, "Behold, henceforth all generations

(next page)

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shall call me blessed," to the massive chorus, "Omnes generationes," "All generations." Then follows the bass aria, solid and masculine, "For He that is mighty hath magnified me and Holy is His Name."

The tender and delicate duet for alto and tenor, against muted strings and flutes, brings into the "Magnificat" a poignant and haunting theme, "For His mercy is on them that fear him throughout all generations." The chorus, "Fecit potentiam" or "The Lord hath showed strength" is built upon a broad theme, proceeding at imposing intervals, symbolizing the word "strength." At its end the last words, "And destroyed the proud in the imagination of their hearts," end with a chorale of a discord and almost threatening quality.

The threatening and eerie quality is developed further in the tenor air "Deposuit potentes," or "He hath put down the mighty from their thrones and exalted them of low degree." The alto voice then takes up the song with a combination of the earlier joy and gentleness and a milder form of the strength expressed in the "Deposuit" air, as she sings, "He hath filled the hungry with good things and the rich hath sent empty away."

A trio, "Suscepit Israel," develops the idea of "His servant Israel hath he helped in remembrance of his mercy" with tenderness and grace. The closing choruses begin with the fugal "Sicut locutus est," "Even as He promised Abraham and his seed forever," developing the material massively and yet in a manner which leads naturally into the ascending glory of the closing chorus, "Glory to the Holy Ghost, as it was in the beginning, is now and ever shall be, world without end, Amen."

Ralph Linsley

Ralph Linsley's serene and flawless playing has been a feature of Carmel's Bach Festival for 12 years. Joining the Festival orchestra in 1936, he has returned each year the Festival has been held since then. As an accompanist he plays with brilliant and subtle understanding and as a solo pianist he is serene and fluent. His seemingly effortless musicianship and his superb sense of timing give to his audiences the feeling that the composer's work is flowing freely through him as the composer intended his music to be heard. On the opening night of the Festival this year, Monday, July 16, he will be piano soloist in J. S. Bach's Concerto in A Major for Piano and Orchestra. On Saturday evening, July 21, he and Randolph Hokanson will play the Mozart Concerto for Two Pianos and Orchestra. Throughout the Festival he and Charles Fulkerson will alternate in ensemble work and in playing the Continuo in the orchestra.

Since last July's Festival, during which he gave outstanding performances in the Fifth Brandenburg Concerto and in the Bach D Minor Concerto for Three Pianos and Orchestra, he has played in an astonishing number of places on two continents. After a concert with Janice Moudry in the Redlands Bowl in August, he left for a concert tour of Europe as accompanist to Nan Merriman, mezzo-soprano. From September through December he studied in Paris and made a highly successful concert tour through Spain, culminating in concerts in Madrid and Barcelona. From January to May of this year he toured the United States and Canada, from New York to California, from Winnipeg to Houston, always receiving enthusiastic praise for his performances in the difficult role of accompanist as well as for his brilliant solo work. During Easter week he played a series of concerts with Alix Young Maruchess in New York, Connecticut, and New Jersey.

Ruth Slenczynski

One of the most exciting experiences of the Carmel Bach Festival this year will undoubtedly be the playing of Ruth Slenczynski who drew such epithets as "unforgettable," "electrifying" and "incredibly beautiful" from the critics of London, Paris, Zurich, Barcelona, and New York when as a child of eight or nine she played throughout Europe and America. In 1929, at the age of four, she gave her first public concert at Mills College and shortly after went to Europe where she studied first under Egon Petri and Arthur Schnabel in Berlin, making her debut there in 1931 to receive enthusiastic responses from both musicians and the public.

In Paris, where her family moved as Hitler came to power, she studied under Alfred Cortot, playing her first concerto there in 1932 with the Paris Symphony under his direction. Rachmaninoff, Georges Dandelot, and Nadia Boulanger all taught her during her Paris years. In 1933 she made her New York debut and, as she charmingly says it, her reception was most cordial. Since then she has played in most of the major cities in North America and Europe with most of the great symphony orchestras. Returning to this country during the late war, she went to school for the first time, majoring in psychology at the University of California and, being a typical student, earning spending money by working in the record library and working in various student groups.

While on the campus she met her future husband, was married in 1944, and when her husband was drafted spent the remainder of the war years playing, as she describes it--everywhere, everything, on every kind of piano for the Armed Forces. For her work she was awarded the silver A.F.E.C. pin. After the war she began teaching and is at present head of the piano department in the Mercy School of Music in Burlingame and on the faculty of the San Francisco Academy of Music. Some of her compositions have been published by Schirmer and she has made appearances on radio, television, and in the movies, as well as on recordings, but the concert stage is her great interest.

This meteoric figure will be the major soloist in Friday evening's concert. Among the selections on her program, which includes Chorale Preludes, Preludes, Fugues, and the Toccata in C Minor, will be an almost completely unknown Bach Sonata in D Major which she learned from a photostatic copy in the archives of the San Francisco Library.

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WORDS, MUSIC INEXTRICABLY WOVEN IN 'SAINT JOHN'S PASSION'

("The Passion According to Saint John," Sunday afternoon and evening, July 22)

The impact of "The Passion According to Saint John," which will bring to a climactic end the week-long Carmel Bach Festival, is like that of a Greek tragedy. The religious fervor which animated Johann Sebastian Bach's life is particularly evident in this, one of his greatest choral works. Through Bach's choice of words, through the emotion implicit in the words, through subtle, poignant and often racking changes in harmony, through inspired and dramatic contrast in his use of chorus and soloists, he builds up an emotional tension which reaches its height in the almost unbearable dissonances of the "Crucify Him" chorus.

By some powerful musical transubstantiation the chorus with these words actually becomes the mob howling for the death of Christ. In the final resolution of his theme Bach achieves the catharsis and sense of benediction which are the essentials of the end of tragedy. With the resolution of the emotional, dramatic, and musical tensions he has created, Bach states his belief in the inevitability, the eternal truth, of the story he is telling. The commitment of Christ's body in the final chorus of the Saint John's Passion is to earth, but to the life-giving earth.

Written for the traditional Good Friday observance at Saint Thomas' Church in Leipzig, in 1723, the first performance of "The Passion According to Saint John" was a considerable surprise to the members of the congregation who were expecting something less dramatic and operatic.

The traditional observance of Good Friday had for centuries incorporated a semi-dramatic presentation of the Passion of Christ, as the leaders of the service, whether priest or pastor, had recited the incidents of the story, interspersed with musical interludes. By late medieval times, the service had become a presentation in which one priest sang the words of Christ, another the words of the evangel or other personages, with the congregation joining in to supply the utterances of the crowd. By Luther's time the congregational singing had been harmonized in four parts, and by the late seventeenth century it was customary to add additional material, in the form of choruses, arias, and instrumental passages. It was in this frame that Bach conceived his "Passion According to Saint John."

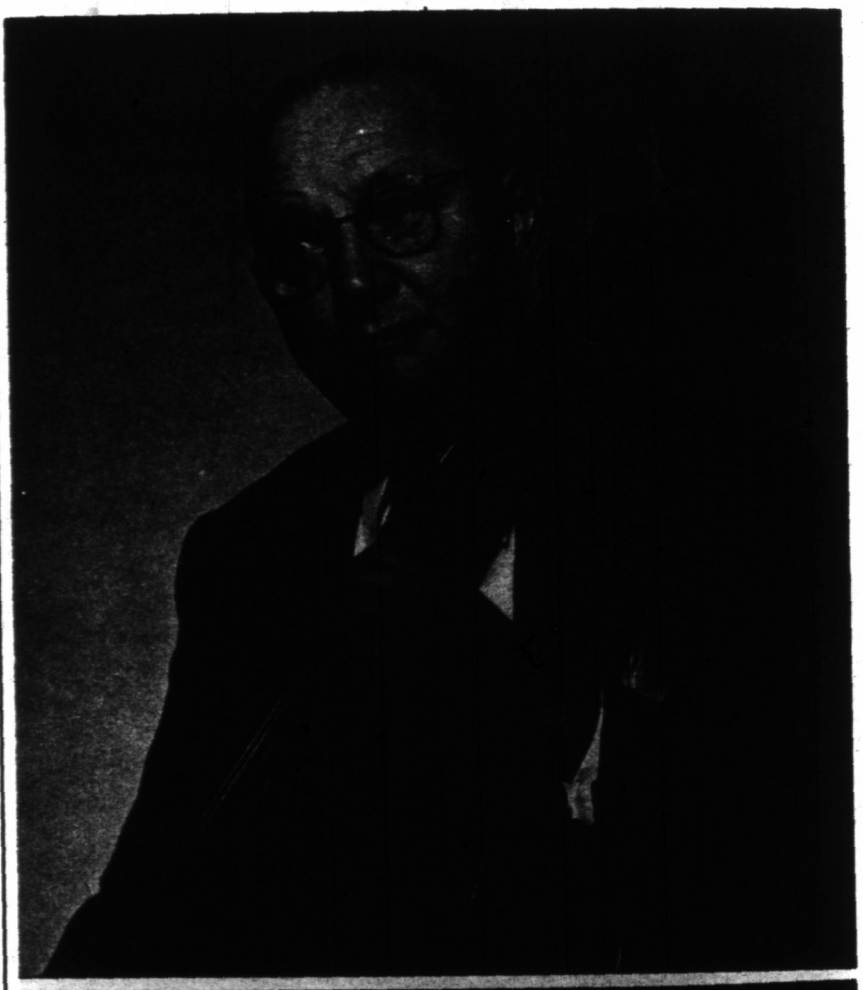
The text for this work comes in small part from a poem on the Passion written by Councillor Barthold Heinrich Brockes of Hamburg, which had come to be the traditional version used by musicians in their setting of the story. Bach however used Brockes' poem only for certain arias and even here he changed his material freely. He went directly to the Gospel According to Saint John for the relation of the events in the Passion,

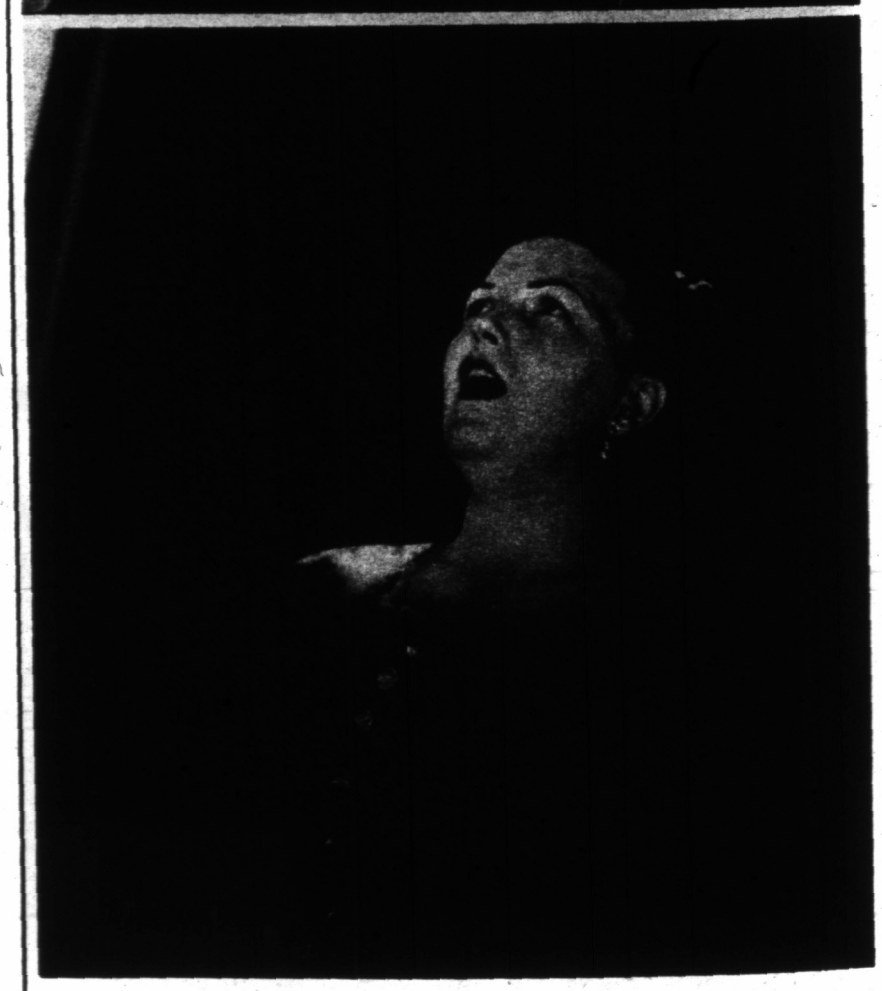
(Continued next page)

NATHAN LIEBENBAUM

Distinguished cellist of Hollywood Nathan Liebenbaum will play first cello in the Festival Orchestra. In Friday night's concert, he will play also a Bach Suite for Cello, unaccompanied. Mr. Liebenbaum received his early musical training in New York City, going from there to Berlin where he studied with Jacques Van Lier. He was a member of the Berlin Symphony and Opera Orchestra and played under Richard Strauss in "Le Gourgeois Gentilhomme" at the Kammerspiele and under Einar Nielssen at the Volksbuhne.

Returning to this country in 1923, he joined the University String Quartet and travelled widely for four years. Later in Los Angeles he organized the Los Angeles String Quartet. For 14 years he served as solo cellist with Warner Brothers Studio and subsequently with Eagle Lion Studios. He recently participated in the Music Guild Concerts under Dr. Otto Klemperer and Frederic Zweig.





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2 Performances of Saint John Passion... July 23
SUNSET SCHOOL AUDITORIUM at and 8:30 P.M.

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DAN LE NOIR HOSACK

Dan LeNoir Hosack is the only local soloist in the 1951 Carmel Bach Festival. Her singing in last year's festival of the Laudamus Te in the B-Minor Mass was highly praised and this year she will sing the contralto air Et Exultavit in the two performances of the Saint John Passion on the closing Sunday of the Festival. She came to the Peninsula in 1948 from Pittsburgh, Pennsylvania, where for three seasons she had sung leading roles in Gilbert and Sullivan operettas under the direction of Harvey Gaul, outstanding composer and musicologist. In the past three years she has appeared as soloist with the Monterey County Symphony Orchestra, has been presented in concert twice by the Musical Arts Society and by Noel Sullivan at Hollow Hills Farm. She is at present contralto soloist at Saint-Mary's-by-the-Sea, Episcopal Church in Pacific Grove.

After the close of last year's Festival she returned to Pittsburgh for several months, singing under the direction of Dr. J. Julius Baird, conductor of the 200 voice Bach Oratorio Society of Pittsburgh. In addition to her work as teacher and soloist on the Peninsula, she is at present at work on a program of great music of the church to be given at All Saints' Church in Carmel in early August.

ANGIE MACHADO

For six years, Angie Machado has worked as Gastone Usigli's assistant in rehearsing the Festival chorus. During the late winter and early spring when Usigli is able to come to Carmel only twice a month, she meets with the chorus on alternate weeks, patiently rehearsing and preparing the ground for his intensive work. A capable musician herself, she works with self-effacing devotion to prepare the chorus, which sometimes involves teaching music almost by rote, always working under Usigli's direction and toward the interpretion he desires.

"My father was a farmer," she said over coffee one morning, "and from him I came to respect his feeling for growing things. I realize someone must till the soil, and someone else must sow the seed. I am only preparing the ground. Usigli is the man who sows the seed and breathes life."

After receiving her degree, with special work in secondary education music and speech, from San Jose State College, Angie came to the Peninsula in 1941 to be in charge of choral work and musical education in Monterey High School. At the end of that year she was brought to Carmel where she taught all the vocal music in both Sunset School and Carmel High School. In 1949, she left behind her this mammoth task, and, after a year spent quite peaceably in Margaret Lial's music shop, she opened her own music studio in Carmel for the teaching of piano, voice and accompanying. Although the piano has always been one of her major interests--she was a pupil of both Tamara Morgan and Augusta Berkelbaum--she is excited by working with choral groups. Her patient and devoted work with the Festival chorus has been a great source of satisfaction to both herself and the chorus.

'ST. JOHN'S PASSION'

(Continued from Page 14)

adding certain happenings which appear in the Gospel of Saint Matthew.

The words and the music are inextricably fashioned together in the "Saint John's Passion." The harmonic progressions; the subtle modulations, the beautiful lines of melody, the sombre dissonances are an almost unbelievable translation into music of the emotion inherent in the words.

The sombre and majestic opening chorus, "Lord, Our Redeemer," with its strange dissonances, sets the stage upon which the essentially short and simple story of Jesus' trial and crucifixion is told. There follows a gentle and uncomplicated recitative by the Evangelist in which he tells of Jesus' going with his disciples to a garden beyond the brook Kedron.

As the evangelist speaks of the entrance of Judas, the music takes on a sombre color, immediately beginning to build to the tragic climax. The chorus enters, speaking as the band of men following Judas, calling for "Jesus of Nazareth" in a tone of demanding excitement, heightened by the subsequent repetition of the same chorus, subtly modified. The words of Jesus are set in a manner simple and poignant. The unyielding gentleness of the music has an unearthly beauty against the building violence of the choruses.

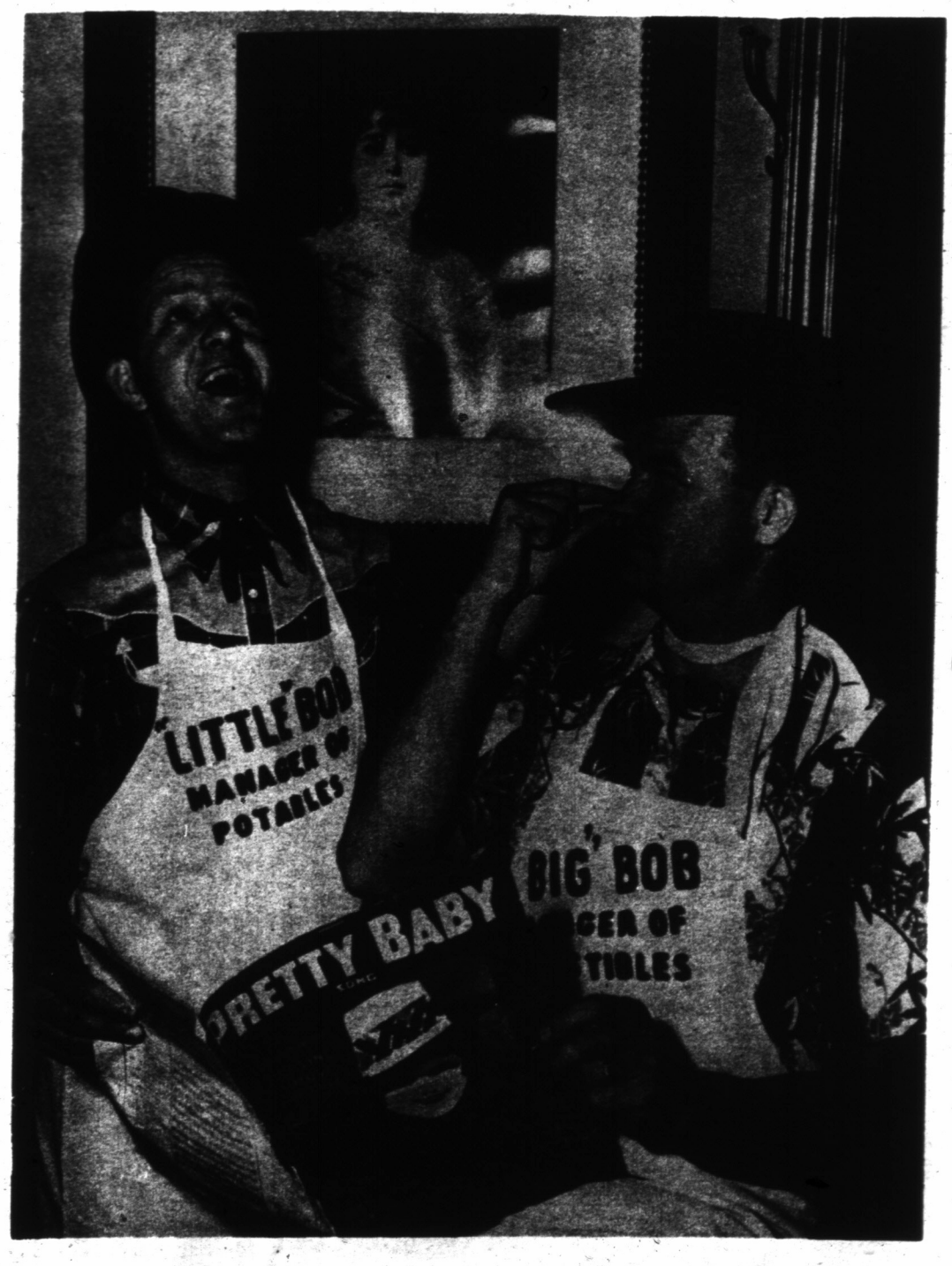
Throughout the remainder of the Saint John Passion there is a constant interplay between solo voices and chorus, between the serene melodic line of Jesus' words and the increasing complication and dissonances of the choruses. Arias and chorales are introduced, commenting on the action and developing the dramatic and musical tension.

Through subtle and almost incredible harmonic variation Bach leads skillfully from chorale to aria to recitative to chorus. There is a sense of complete inevitability in the manner in which the music unfolds. Particularly in the chorales is Bach's genius for harmonic variation revealed. Taking chorales known to every German child, Bach creates unexpected and surpassingly beautiful harmonies which progress through seemingly unreconcilable chords to a simple and celestial resolution.

From the climax of the rending dissonances of the "Crucify Him" chorus "The Passion According to Saint John" moves with music imbued with awe, reverence, and pity to its end. The grace and beauty of the final chorus, "Rest here in peace, Redeemer blest and holy," conclude the work with a sense of benediction, completed by the final chorale which in its last line suddenly lifts through an astonishing progression to a triumphant finale:

"Lord Jesus, Thy dear angel send,
When e'er my mortal life shall end,
And bear my soul to heaven.
And when from death Thou wakest me
In bliss untold mine eyes shall see,
O Son of God, Thy glorious face,
My Saviour and my Fount of Grace,
Lord Jesus Christ, O hear Thou me.
Thee will I praise eternally."

QUICK



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MRS. JESSIE CAFFEY, MRS. WALTER KREISLER AND REGINALD INWOOD, members of the Bach Festival Transportation Committee, meeting members of the orchestra as they arrive at the Monterey depot for a week of intensive rehearsal under Gastone Usigli before the opening of the Festival.

BACH'S EXTENSIVE WORK WITH ORGAN OUTLINED

Throughout his life Johann Sebastian Bach was known as an organ virtuoso, and for a half century or more after his death it was largely through his organ works that his name survived at all. His other compositions, the Concertos, Cantatas, and Passions, for which he is most famed today were scarcely known to exist.

The organ was Bach's first love, as it was his last, although the total volume of his surviving organ music is surprisingly small, filling only four and a fraction volumes of the 57 volumes of the Gesellschaft edition of his complete work. It was on the organ that he first gave indication of the wealth of life that was in him. It was apparently from Dietrich Buxtehude, organist of the Marien Kirche in Lubech and reigning musical influence in North Germany, that Bach in 1705 first found verification of what he intuitively knew about organ composition. Much of the early Bach organ music bears a relationship to Buxtehude's work. Pachelbel and Bohm influenced him less, since they were dead and Bach never came into contact with them, but knew only their work.

Ludwig Altman will play several compositions from Buxtehude and other earlier organists on his Tuesday afternoon organ concert at All Saints' Church, giving an interesting setting for the Bach compositions which conclude the program. Five of Bach's great Choral Preludes, the most familiar of which is "A Mighty Fortress Is Our God," are on the program, as well as the Prelude and Fugue in C Minor, one of the major fugues from his years at Weimar.

WORK WITH FUGUE

During the years he spent at Weimar as organist to Duke William Ernst, Bach developed his organ compositions to a rich maturity. In Weimar he found a small but adequate organ and from 1707 to 1717 he poured forth a stream of compositions and grew increasingly famous as an organist. The Passacaglia and Fugue in C Minor, the Vivaldi Concertos, many Preludes and Fugues, Toccatas, and the Orgelbuchlein were written in these years.

It is with the fugue that he was most concerned at Weimar. Writing within a seemingly narrow margin, in a strict convention which would have cramped another man, Bach worked with the fugue as he worked with all his musical forms, breathing life and vigor into a form most intricately defined. In his hands the fugue which inher-

(Continued on next page)

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SAMUEL SINGER

Samuel Singer, violist, is another veteran of the Carmel Bach Festival, returning year after year both for solo and ensemble work, as well as playing in the Festival orchestra. His playing in the VIth Brandenburg Concerto last year with Albert White of the San Francisco Symphony was one of the high points of the Festival. He is equally adept on several instruments and has specialized on the viola purely as a result of his lateness for a scheduled test for a violin scholarship at Curtis Institute. Being too late to essay the violin test, he auditioned for a viola scholarship, since he just happened to have a viola with him. The excellence of his audition won him four years' training at Curtis.

PUBLISHERS' NOTE

For making this Bach Festival SPECTATOR possible, we wish to acknowledge with thanks the work of contributors as well as staff members. Credit for the musicians' biographies, and the excellent articles on "The Passion According to Saint John," "Magnificat," "Goldberg Variations," Peninsula art galleries and drama groups, etc., goes to Nancy Lofton.

This issue's layout and graphics benefitted by the ideas and efforts of Miss Mary Eleanor Horne and Mr. Albert Dale, while Advertising Manager Jerry Durbrow's usual competent work was supplemented with the diligence and talents of Miss Horne and Mr. Robert Street. And of course the issue would not have been possible without the skilled and patient composition of Dorothy McDonald.

We are grateful also to the W. T. LeeCompany of Monterey for the splendid lithography.

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Bach's Organ Music

(Continued from Page 16)

ently has in it all the emotion and excitement of a quadratic equation became an expressive art form. Of the 41 fugues extant today, 27 of them belong to the Weimar years.

From Weimar in 1717 Bach went to Cothen where the small court orchestra occupied his attention. His career as a virtuoso continued unabated and his technical knowledge of organ construction was constantly in demand.

WENT TO LEIPZIG

When he went to Leipzig in 1723 as cantor for the Thomasschule he again began to write for the organ in considerable volume. It is as evident in the organ compositions from the Leipzig years as in Bach's other work that although he wrote largely to fulfill the routine requirements of his position, what came from his pen was not occasional, background music of a pedestrian nature, but music charged with life and beauty.

The majority of his work for organ from Leipzig is in the form of the Chorale Prelude, short movements developing the melody of a congregational hymn. In the vast assortment of German hymns, expressing almost every human emotion from black despair to delight in a blooming wood, Bach found a mine of matesial. To an audience familiar with the hymn tunes, as well as with the words associated with them, and possessing even a slight knowledge or intuition about Bach's musical symbolism, his characteristic ways of expressing physical motion, states of mind and nature, the Chorale Preludes are wonderfully expressive.

Ludwig Altman will play several of the Schuebler Chorales in the organ concerts on both Tuesday and Thursday afternoons. Schuebler engraved the music for Bach, which is why his name has been given to this group of six chorales. Bach favored these melodies particularly, and after using them as material for vocal movements in various cantatas, he reworked them as organ chorales.

In his last years Bach turned continually more to the organ, and at his death he was at work revising 18 of his early organ chorales. The familiar story is that after finishing the revision of the 15th chorale, Bach's strength gave out and to his son-in-law he dictated the notes for the 16th and 17th chorales, and while at work on the 18th, "Before Thy Throne I Stand," Bach died.

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BIG BOB WEDS IN YOSEMITE JULY 29

The friends of Robert C. Robinson, better known as Big Bob Robinson, co-owner of the new Carmel Valley Country Club in Carmel Valley, California, were pleasantly surprised to hear of his engagement to Miss Lois Nordlinger of Yosemite National Park and Pleasantville, New York.

The prospective groom, a native Californian of Fresno, Calif., attended school in Santa Cruz and Sacramento, and graduated from the University of California at Berkeley, majoring in botany and languages.

During the war, Bob was stationed with the 53rd Infantry at Fort Ord, from which he transferred to the Air Corps, where he rose to the rank of major in intelligence and cryptography. Later, in the 4th Air Force, he served as squadron commander.

After the war, he was with the North American Indemnity Company in Los Angeles and the Ahwahnee Hotel in Yosemite National Park

He first came to the Carmel Valley as manager of Holman's Guest Ranch, later the Carousel in Carmel Valley, from which he and his co-partner, Little Bob Mills, went on to purchase their new property and created the elaborate new Carmel Valley Country Club in the Upper Carmel Valley.

Bob Mills will be the best man for his friend and business partner of many years.

The bride is of French-American extraction, and attended Stevens College in Columbia, Mo., and later the Kathryn Gibbs School in New

(next page)

FLOYD STANCLIFF

Floyd Stancliff is a veteran member of the Carmel Bach Festival Orchestra. This year again he will play the solo flute passages in sonatas, concertos, and overtures, as well as playing solidly in the orchestra between times. During the past year he has played in 24 Bach concerts. He has taught at Whittier College and in the past months has been soloist with the Whittier Symphony Orchestra, the Kern Symphony Orchestra, and the Festival of Contemporary Music in Los Angeles.

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PATRICE KELLY

In Friday evening's concert Patrice Kelly will be heard with Floyd Stancliff in the Bach Sonata for Two Flutes and Piano. Since she was thirteen, Patrice has been a member of the Bakersfield High School and Junior College Orchestra, as well as the Kern Philharmonic Orchestra. She attended the Music Academy of the West and played in Peter Meremblum's Junior Symphony. She has studied the flute with Floyd Stancliff and returns this year to her second Bach Festival.

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BIG BOB'S WEDDING

(Continued from Page 18)

York. She is at present employed as executive secretary for the Yosemite Park & Curry Co. in Yosemite National Park.

The parents of the bride are travelling from their home in Pleasantville, New York, where Lois' father, Mr. Stephen Nordlinger, is vice president of the J. B. Williams Soap Co. and vice president of the Conte Shampoo Co. Mr. Nordlinger will give the bride away at a simple ceremony to be performed out-of-doors under giant oak trees in Yosemite National Park, on July 29, 1951, at 2 p.m. The ceremony will be a simple mountain wedding, and many wild flowers will be used for the wedding party.

The bride is a great horsewoman and will bring her own horses to the Carmel Valley where she and the groom will make their home on the 500 acre preserve of the Carmel Valley Country Club.

A reception will be held at the Ahwahnee Hotel in Yosemite following the wedding, after which the newlyweds will take a short honeymoon at Tahoe Tavern, Lake Tahoe, before coming back to the many activities of the Country Club.

They will enjoy a longer honeymoon in January and February of next year when they will travel to Paris, France, to visit the bride's mother's relatives.

The parents of the groom, Mr. and Mrs. Thomas H. Robinson, will journey from Sacramento for the ceremony. The sister of the groom, Mrs. Robert Slater, noted Sacramento vocalist, will sing at the wedding. The wedding party will stay at the Ahwahnee Hotel in Yosemite during the latter part of July.

Mr. Richard Connett, manager of the Ahwahnee Hotel, is planning an elaborate reception following the wedding ceremony. Another reception will be held at the Carmel Valley Country Club on Sunday, August 4, for the many Monterey Peninsula friends of the bride and groom.

Lois and Bob met each other a few years ago in an ice cream parlor--and it was on the same two stools that Bob proposed to Lois.

Also journeying to Yosemite for the ceremony will be the groom's brother, Mr. Donald Robinson of Glendale, where he is in television work. Arthur Robinson and family, another brother of the groom, who is assistant personnel manager of Yosemite Park and Curry Company, will also attend the wedding.

CHARLES DAVAL

Charles Daval is a young and talented first trumpet player from the San Jose Orchestra who will realize an ambition he has been working steadily toward for more than a year when during Thursday night's concert he plays the trumpet part in the Second Brandenburg Concerto.

This solo trumpet part is one of the technically most difficult in instrumental literature. It represents one of the most arduous tasks for any instrumentalist because of its extreme height, range, and speed. After playing in the Festival Orchestra last year, Charles decided he must play the solo trumpet part and after a year's concentrated work on it, Gastone Usigli decided he could negotiate the role beautifully.

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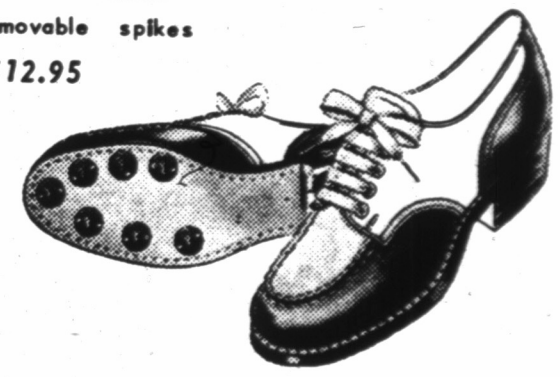

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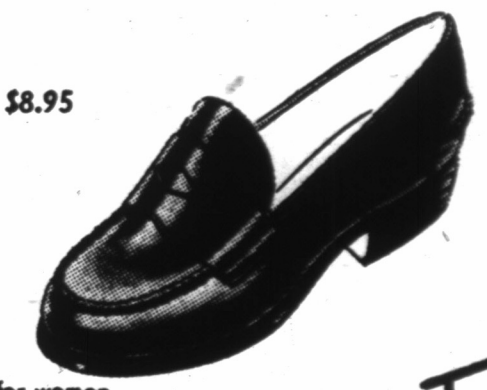

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SUSPENSE DRAMA 'GASLIGHT' TO OPEN AT WHARF THEATER

The opening of the thrilling,, spine-chilling "Gaslight" and the return by popular demand of the current sensation, "The Respectful Prostitute," is the news from the Wharf Theater this week. Patrick Hamilton's suspense drama, "Gaslight," will open tonight, (Friday) ro run for four successive weekends on Fridays, Saturdays, and Sundays, closing on August 5.

The cast is headed by Said Riza and Dody Warren, both of whom have been prominent in many fine plays produced on the Peninsula, and they are supported by Alec Merivale, Jane Prosser, and Dorothy Gouge, all well-known to local audiences. It is a finely written, intense drama that creates and holds a suspended interest for the entire evening. The director is Cole Weston.

"The Respectful Prostitute," with Ruth Warshawsky and Vincent De Baun in the principal roles, has established itself as one of the outstanding theatrical productions of the season and will be repeated six more times, on Monday, Tuesday, and Wednesday, July 16, 17, 18, and July 23, 24, and 25.

The Wharf Players' excellent performances, the announcement pointed out, have justified their playing almost every night in the week on these two shows, and their August run will be five to six shows a week.

'ART IN ACTION', conducted by quick sketch artists Jacques Coulet and Jim Solt, was one of the features of the Clothesline Art Show which opened last weekend in the Pine Inn patio. Here Coulet sketches a moppet while interested onlookers watch critically. The show will run every weekend through Labor Day and features the work of local artists. (Photograph by STEVE CROUCH)

'LYSISTRATA' PRODUCTION TAKING SHAPE FOR FOREST THEATER AUG. 3 OPENING

The half-way mark has been reached in preparation for "Lysistrata" which will open Friday, August 3, at the Forest Theater, according to an announcement this week. The intensity of activity is noticeable as more and more people are drawn in to the departments necessary to cover the work.

Costume makers, wig makers, carpenters, dancers, painters, and of course, actors, are all taking their turns in filling out the days leading up to the show. This play is the most ambitious that has been attempted in many years, the announcement stated, and its set occupies the full stage of the Forest Theater portraying the acropolis gate, a cave of Pan, public buildings, and a distant view of the city of Athens.

Director Forrest Barnes, at whose fingertips must be the push buttons of activities, said the high morale of the workers, and the shape of the emerging play indicate "a most successful and happy presentation." Lysistrata has drawn forth the Peninsula's fine artists to give form to the production.

Erica Frank, Barnes said, "has designed a magnificent set; Hazel McClellan is bringing forth an array of lovely costumes and stylized warrior equipment that will be memorable; Joanne Nix, doing the choreography, is bringing in authentic Greek dances of strange haunting beauty. In charge of music is Emma Evans whose research has uncovered some wonderful compositions. In the leading parts are dramatic talents of note: Ruth Mac Elroy, Flavia Flavin, Netty Fowlston, Eric Borg, Nick Pappas, Dee Sharpe, Pat Merivale, Karen Williams, Richard Kohn, and many others, adding up to a total of 65."

The set construction is almost completed and ready to be painted. Ten statues will adorn the set, being modelled especially for the production by Erica Frank. Barnes announced: "The show lacks only one thing. It needs men willing to rehearse for the chorus. They will speak no lines and need only to attend rehearsals beginning with Sunday afternoon, the 29th of July. Anyone interested is asked to come to the Forest Theater and volunteer. A Greek chorus, unlike our present choruses, does not sing--at least not in this play."

Performances will be on the 3-4 and 10-11 of August.

POLICE CALL

Routine: 6:05 p.m., complainant called stating that kids with BB guns were shooting at house again, called Officer Weeks from dinner to investigate. Found windows pierced with holes. Saw car leaving scene with culprits in it. Grandmother of same was driving, stated her grandkids had BB gun, but she had confiscated it as of that moment. Officer Weeks turned in report to Chief Klaumann.

6:37 p.m., another woman called complaining boys had kicked in side panels of local shop. Officer Weeks called from dinner to investigate. Found no sign of mischiefmakers. Went home to have another try at dinner.

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Difficult Oboe Passages Played By George Houle

In 1946 and 1947 in the Carmel Bach Festival George Houle distinguished himself for his brilliant playing of the difficult and beautiful oboe passages during the Festival week. He returns this year to play first oboe in the orchestra, coming down from Stanford University where he is instructor in music and a candidate for his doctorate. He studied with Henri de Burscher in Los Angeles, served as first oboist with the Pasadena Civic Orchestra, the El Paso Symphony, and played for several radio stations in Los Angeles. He has received both A.B. and M.A. degrees from Stanford University, where he won the Stanford Humanities Prize in 1950 for his Sonatina for Oboe and Harpsichord. He has written in addition several songs, a string quartet, a woodwind quintet and a quintet for oboe, clarinet, violin, viola, and cello.

'GOLDBERG VARIATIONS' FILLED WITH INDIVIDUAL FASCINATION

(Saturday Morning, 11:00 A.M., July 21, Carmel Woman's Club)

Because Count Kayserling, acting Russian envoy at the Dresden Court, fell ill and suffered from insomnia, we are blessed with the "Goldberg Variations," gentle, cheerful music which begins with a sarabande for its theme, and ends, some 30 variations later, with the original theme coupled to two boisterous folksongs: "Beets and spinach drove me far away!
Had my mother cooked some meat
Then I'd have stayed much longer." And
"I've not been with you for so long,
Come closer, closer, closer."

One of the finer aspects of the history of the "Goldberg Variations" is that Count Kayserling gave Bach a golden goblet with 100 louis d'or for the composition.

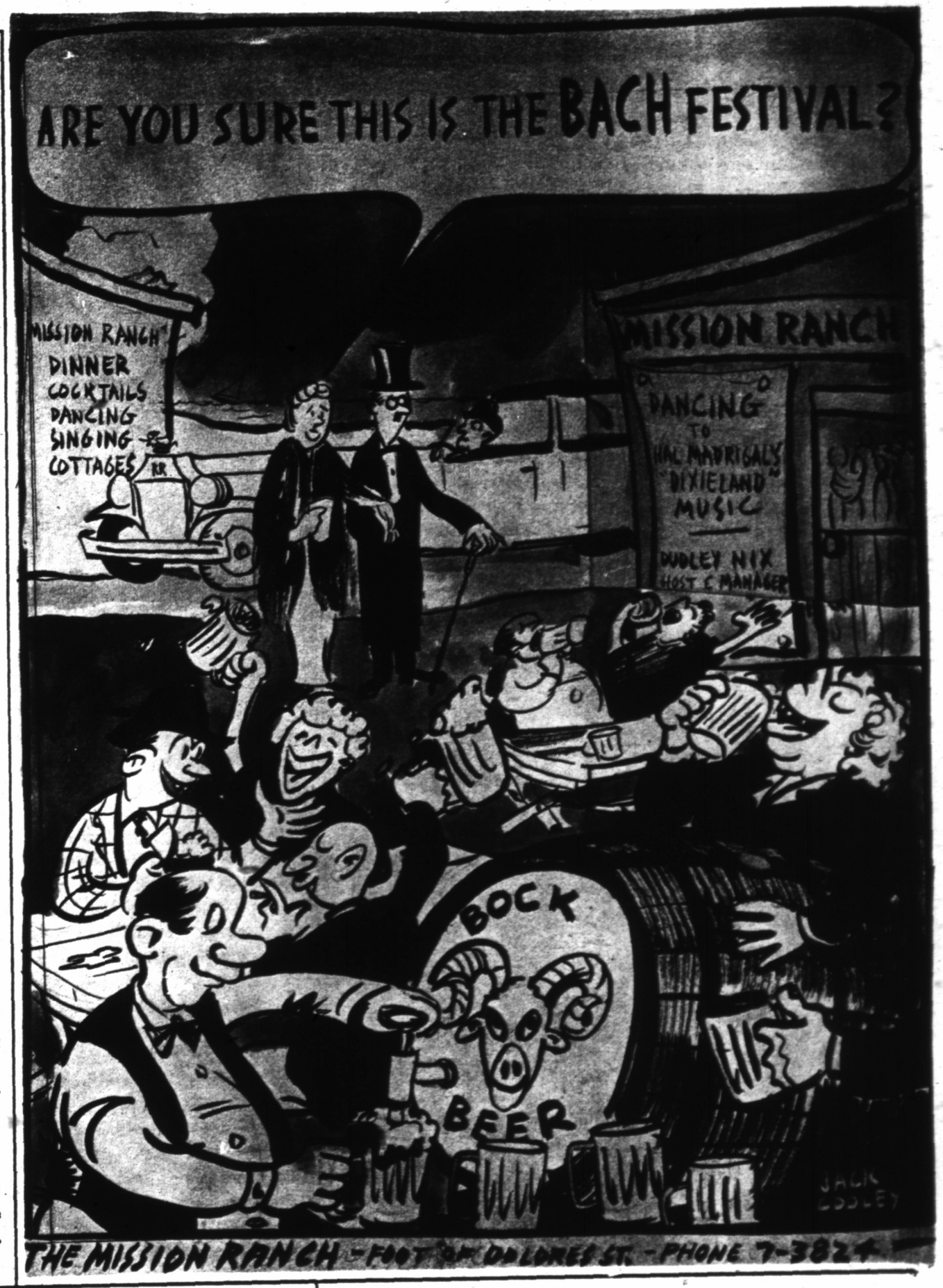
Johann Theophilus Goldberg was the clavecinist of Count Kayserling for whom Bach wrote the Variations. Accustomed to the sound of the clavichord when he could not sleep, Count Kayserling, during a bad fit of insomnia, asked Bach to write some clavichord pieces for Goldberg to play to him. Something quiet and cheerful, he requested, which would make him feel brighter during long hours of sleeplessness. Bach, for some reason, decided the variation form was indicated, thinking, perhaps, the Count might be soothed by the persistence of the same basic harmony throughout.

The Count was soothed and delighted and for a long time thereafter either went to sleep or lay awake peacefully while Goldberg played through the complexities of the Variations.

Beginning with a sarabande which may be found in Anna Magdelena Bach's "Klavierbuchlein," Bach began his variations, working less with the original theme, however, than with the harmonies of its bass, on which his imagination plays freely. The variations are grouped in threes, each group of which, except of course the first, begins with a canon. The canons themselves are at successive intervals from unison to ninth and the canons in the fourth and fifth Variations are in contrary motion.

Bach had an absorbing and enchanting time working out his Variations, and in spite of Dr. Albert Schweitzer's remark that it is impossible to take to the work at first hearing, the Variations have always been greatly enjoyed.

(Continued on Page 24)



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POLIO FACTS CITED BY HEALTH UNIT

In the interest of better health, the Monterey County Tuberculosis and Health Association, Salinas, has sponsored the following informative report on poliomyelitis:

With the exception of accasional heat waves, these summer months, bringing with them vacations and outdoor sports, are the most pleasant of the year to many people.

But for many mothers, July, August, and September are "polio months," the time when poliomyelitis, or "infantile paralysis," is most likely to go on the rampage. Unless there is a polio epidemic in the vicinity, however, parents are needlessly terrified of the disease just because it is summer.

Polio is feared because people associate death and permanent crippling with it. But it is not invariably fatal or crippling. Of those who get the disease, 40 to 60 per cent fully recover without paralysis; another 20 to 30 per cent recover with only mild paralysis, and 15 to 25 per cent are left handicapped.

We do not know how polio spreads, when it is likely to attack, or just how to prevent it. But we know that polio is a disease of the spinal cord and the central nervous system, caused by a tiny virus which attacks the nerve cells. Research is going on, however, in the hope of gaining more specific knowledge about the disease.

Like many other illnesses, if polio should strike, a person has his best chance of avoiding permanent injury when the disease is found and treated in time. Parents should be on the alert for any symptoms in a child which may mean polio: listlessness, headache, upset stomach, fever, or pains or stiffness in the muscles. If any of these symptoms appear, it is best to play safe and call the doctor immediately.

The best defense against polio is prevention, and the doctor can give parents the best advice on protecting children. However, there are some general precautionary measures which should be observed.

1. Keep children away from crowds, since it is believed the virus is spread from person to person.

2. Watch that children do not become over-tired or chilled, because either can lower their resistance and allow the polio virus to get a foothold.

3. Avoid the dangers of polluted waters and don't let children swim in water which has not been declared safe by health authorities.

4. Keep the children extra clean. See that they wash their hands frequently, especially before eating.

5. Postpone any surgery at this time on the child's nose, mouth, or throat, unless the doctor says it is urgent.

Alexander Fried, music critic of the San Francisco Examiner, Mrs. Malcolm Millard, painter and member of the board of the Carmel Art Association, Mrs. Fried, Mrs. Antonio Sotomayor, Mrs. Louisa Jenkins, painter, and Antonio Sotomayor, cartoonist with the San Francisco Chronicle, conversing at last year's annual reception given for Festival participants and Art Association members by the Carmel Art Association in the galleries on Dolores Street each year after the opening concert.

This party is one of several during the week which make the Carmel Bach Festival not only a time for music, but also a time for much meeting of old and new friends. Social activity of the week always culminates in Noel Sullivan's annual party for Festival participants at Hollow Hills Farm up the Carmel Valley, where from noon 'til almost supper time there is food, swimming, talk and always music.

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FINIAN'S RAINBOW IN S.F. JULY 16

When Gene Mann's production of "Finian's Rainbow" begins its two week playing schedule July 16 at the War Memorial Opera House, the cast will shine with the original Broadway principals and a nucleus from the New York dancing and singing ensemble.

Ella Logan and Albert Sharpe are the stars who recreate their same Broadway roles for "Finian's Rainbow" at the Opera House. Charles Davis, who also played the role of Og on Broadway and on tour, will also play his same whimsical role. Robert Pitkin and Eddie Bruce will also be seen in their original New York parts as Senator Billboard Rawkins and Buzz Collins.

The whimsical and captivating tale of "Finian's Rainbow" concerns an Irishman and his daughter who have come to Rainbow Valley, an idyllic spot in southern United States. The Irishman, Finian, has brought with him a special pot of gold which he borrowed from the leprechauns in far off Glocca Morra. The magical gold is to be buried in a magical plot of ground, so that Finian can test his theory that good luck and riches wil l follow. The plot thickens when the leprechauns set out after him.

COL. HOLDEN ASSIGNED TO ORD

Lieutenant Colonel Maurice C. Holden, a Korean veteran and a resident of Carmel, has been appointed Assistant Chief of Staff for Plans and Training of the Sixth Infantry Division.

Colonel Holden succeeds Lieutenant Colonel Emil P. Eschenburg, who becomes commanding officer of the 63rd Infantry Regiment. Colonel Eschenburg, G-3 here since August, 1949, fills the post vacated by Lt. Colonel Glen A. Nelson, recently assigned to the Far East Command.

Between July 1950 and last February, Colonel Holden served with the Second Division in Korea. He was assigned to the Second Division as G-3 in 1949 after three years of duty in Mexico City as assistant military attache in the American Embassy.

Colonel Holden, a 1940 graduate of the University of Kansas, where he majored in journalism, is a native of Cherryvale, Kansas. He entered the Army as a reserve second lieutenant in August, 1940, and was appointed a regular Army officer the following year.

During World War II Colonel Holden served two years in the Southwest Pacific with the 32nd Infantry Division. He was assistant G-3 of the division and also served as commanding officer of the second battalion of the 128th Infantry Regiment.

The new staff officer is no stranger to Fort Ord. He was adjutant to the 3rd Engineers Special Brigade here in 1943. After returning from Korea early this year, Colonel Holden was assigned as Assistant G-3 in May and then G-3 when Colonel Eschenburg took command of the 63rd Infantry Regiment.

Colonel Holden, a graduate of the Infantry, Command and General Staff, and Strategic Intelligence Schools, holds the Silver Star, Legion of Merit, Bronze Star with Oak Leaf Cluster, Air Medal with Oak Leaf Cluster, Purple Heart, Presidential Unit Citation, Philippine Presidential Citation, Korean Presidential Citation, and the Combat Infantryman Badge.

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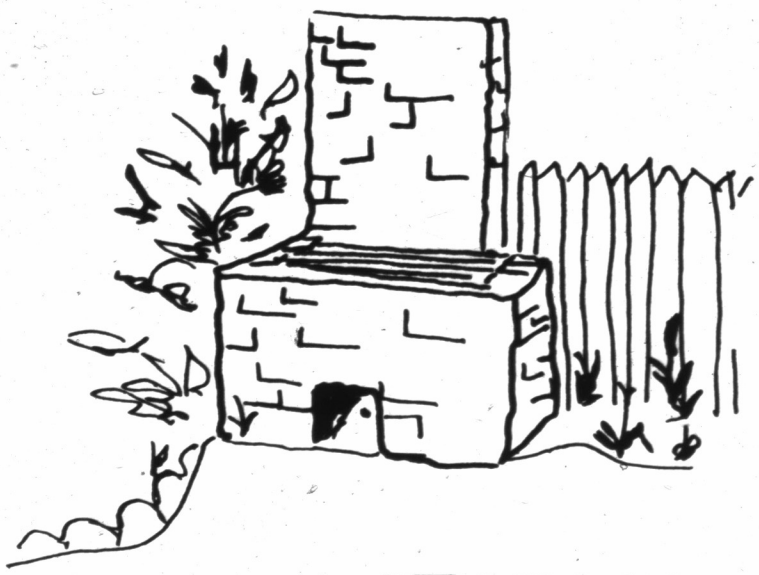

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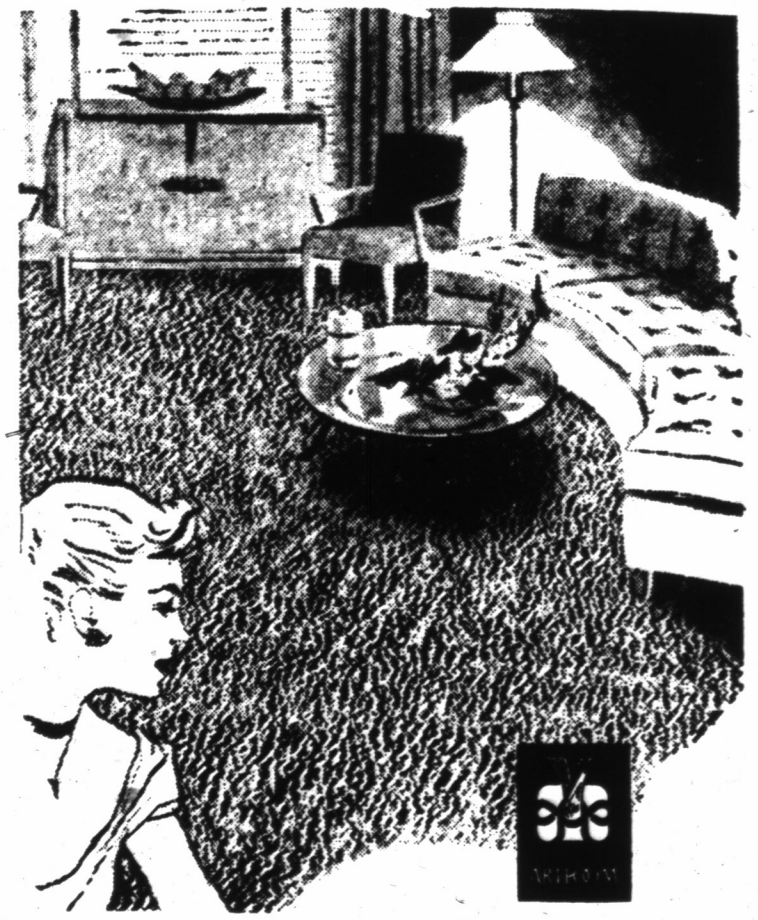

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the Crocodile's Tail

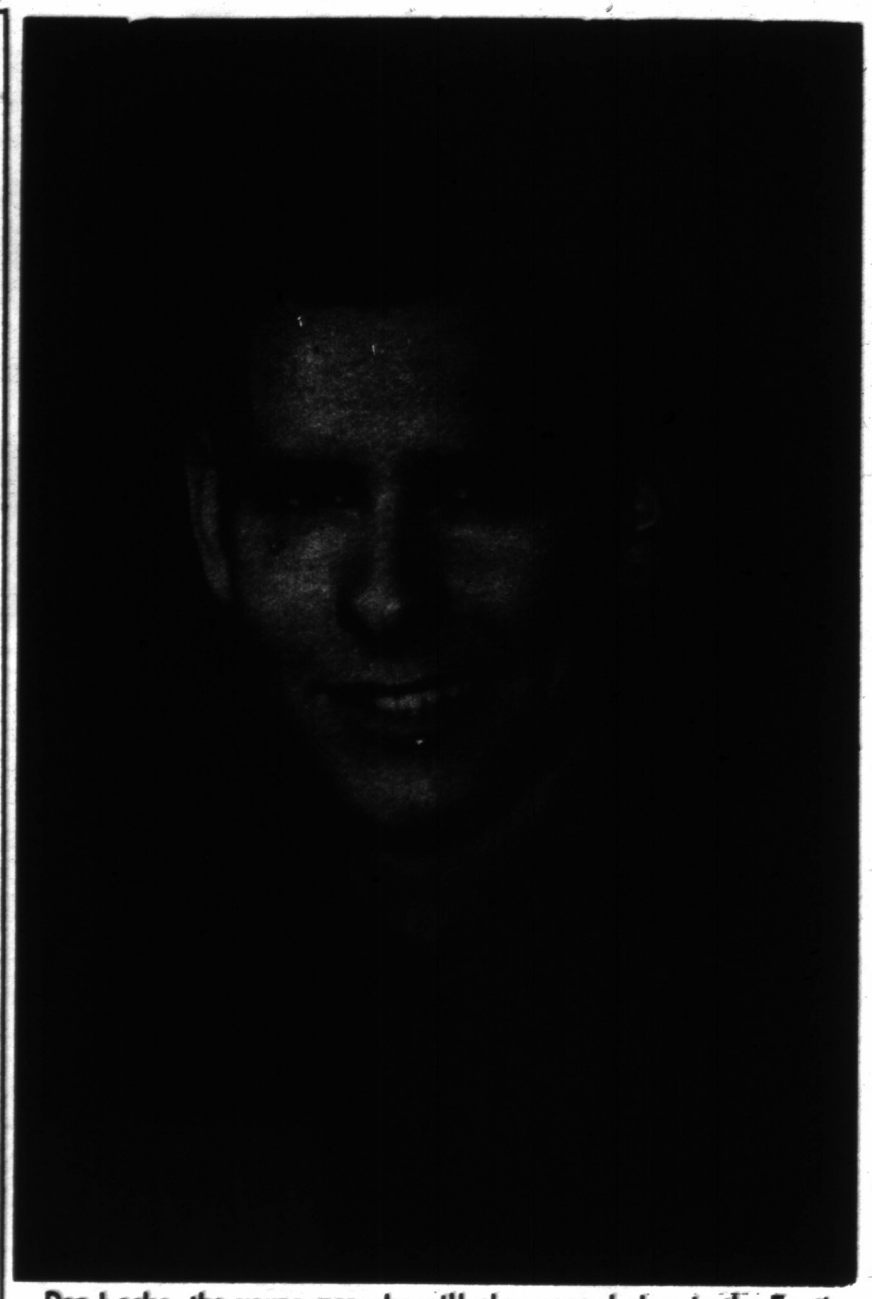
Goldberg Variations

(Continued from Page 21)

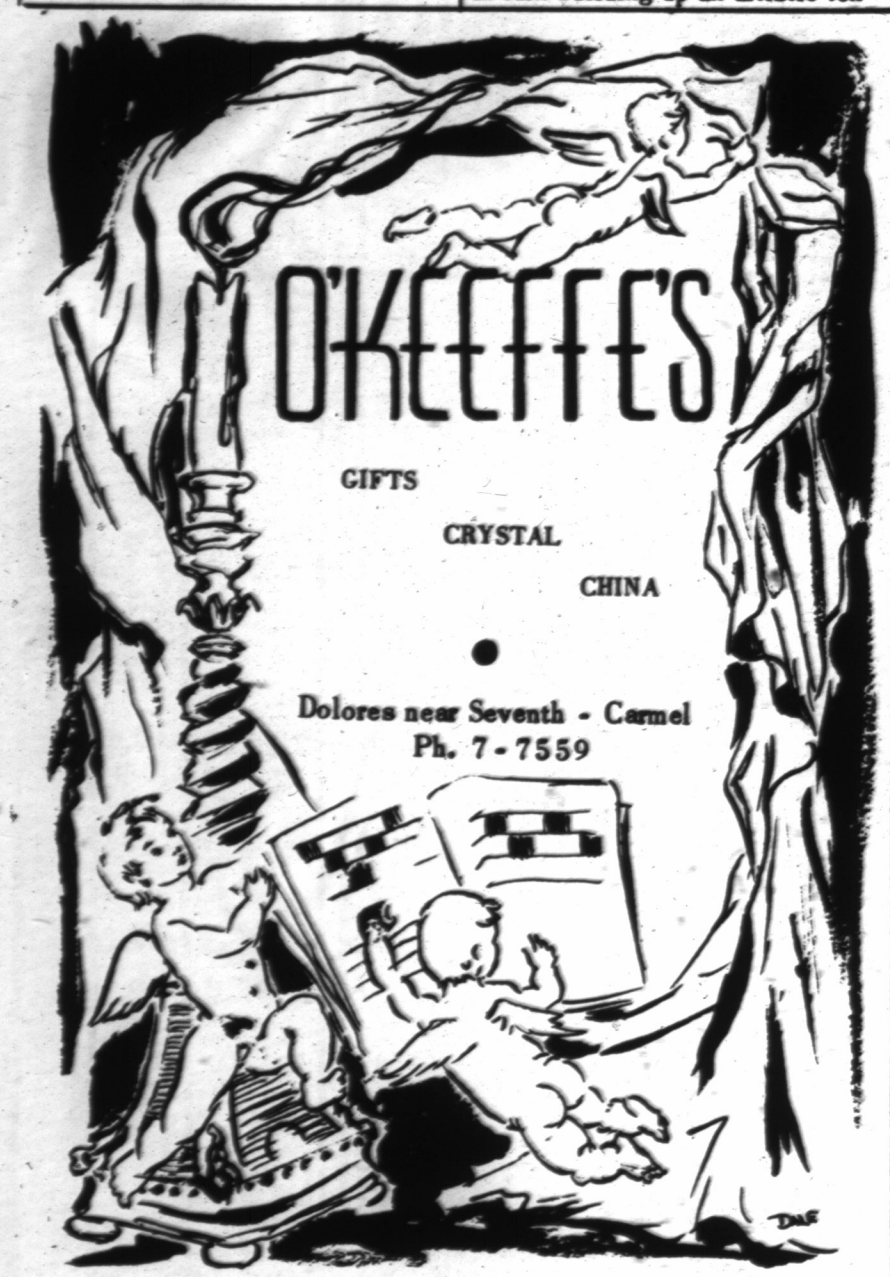
Technical analysis gives no indication of the individual fascination of the Variations. In one the music resounds with joyous abandon, in another there is an atmosphere of dignity and poise, while again the voices will scramble and unscramble themselves like a flock of squirrels playing in an oak tree. There is a wide variety of mood and a great range of emotional expression in the Variations, and the effect of each is an integral part of the total effect, each Variation in turn building up an artistic tension which is finally relieved at the end with the appearance of the original sarabande.

It is of the "Goldberg Variations" that Sir Thomas Browne wrote in "Religio Medici," in the seventeenth century: "There is something in it of divinity more than the ear discovers; it is an Hieroglyphical and shadowed lesson of the whole world, and creatures of God; such a melody to the ear, as the whole world, well understood, would afford the understanding. In brief, it is a sensible fit of that harmony which intellectually sounds in the ears of God."

Alice Ehlers' harpsichord brings the Variations back to vivid, sensitive life. Wherever she has played them, a tremendous response has been forthcoming for her technical skill and her emotional and artistic reading of the music. Her latest reviews said in part: "Here is music that is healthy, clean-limbed, active, sensitive, and logical." Daryl Dayton, writing of her playing of the "Goldberg Variations," praised her "penetrating insight and breadth of conception that come from a life-long study of Bach. Her Bach style," he said, "is so highly integrated that her playing transcends the harpsichord; and her fingers, mind and spirit are dissolved in the noble and transfigured music of Bach."



Don Leake, the young man who will play second oboe in the Festival Orchestra, has recently won three awards giving evidence of his ability as a musician. Last year he won the Nadine Conner Award, presented each year to the outstanding music student at Compton Junior College. This season he was a member of the trio winning the grand prize in the Colman Chamber Music Auditions, and also received the Alpha Gamma Sigma scholarship for one year of study at the University of Southern California, where he will go this September.



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HAMMOND ORGAN SOCIETY HEAR BACH NUMBERS

Thirty-five members of the Monterey County Hammond Organ Society met recently at the Carmel Highlands home of Mr. and Mrs. Wm. B. Skowran.

After a short business meeting Mr. James Farlinger opened the musical program with a short group of Bach numbers. The Hammond organ in this beautiful setting by a large picture window overlooking the ocean inspired each musician as they gave their offering to the evening's program, according to Irene Graham.

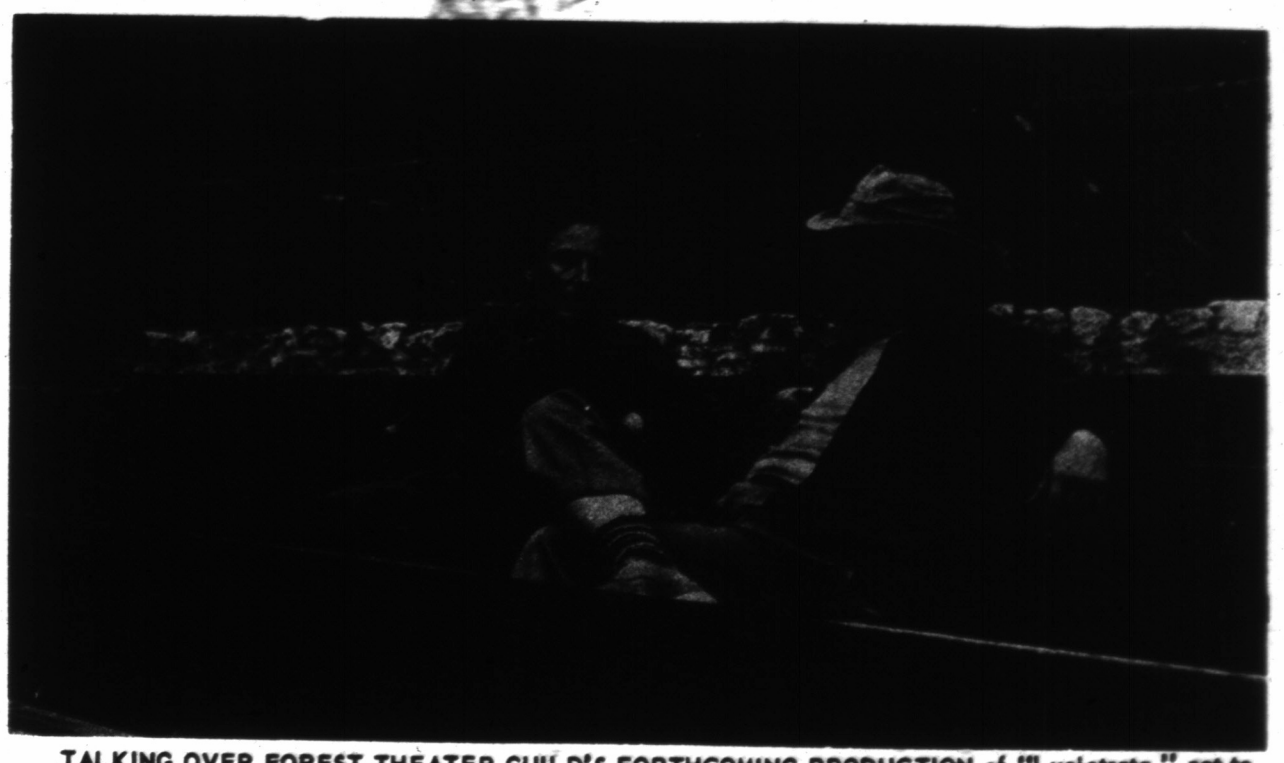
Included in the program were organ and piano duets and later an accordion was added to this ensemble. She pointed out that it is the aim of the organization to exchange styles of playing the organ and ideas and to be helpful to each other.

GOOD WILL PICK-UP

Phone 7-4332 for Good Will pick-ups on Wednesday mornings.

CARMEL CRAFTS GUILD TO MEET JULY 13

The Carmel Crafts Guild will meet at 6:30 p.m., Friday, July 13, when a pot luck supper will be served in the Crafts Building at the Monterey County Fair Grounds. Members and friends have been cordially invited.



TALKING OVER FOREST THEATER GUILD'S FORTHCOMING PRODUCTION of "Lysistrata," set to open August 3, are director Forrest Barnes *(left)* and producer James B. Campbell.

Even its price makes eyes

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This verdant, lovely Valley which begins one mile south of Carmel on Highway 1, and stretches east for some 40 miles, is becoming the area's fastest growing resort section and a popular residential area. Much of this is due to the excellent climate with little fog and much sunshine. During times when the rest of the Peninsula is overcast, a 10-mile drive or less will bring you into warm weather and blue sky. There are farms, two small communities with stores, and six famous resorts offering everything from horse back riding to swimming and tennis, and each vies with the other for excellent food. There is a rural neighborliness which mixes congenially with city sophistication, mingling farmers, writers, businessmen, and artists--all finding a common denominator in the title "Valleyite."

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POSTON'S IN THE VALLEY

KITTY CORNER FROM THE CAROUSEL

COMES A NIGHT EACH YEAR during Festival Week, when someone says, "This is a good night for a picnic," and orchestra and chorus gather after rehearsals for a beach evening with hot dogs, beer and bonfires. The party is a cooperative affair and practically anyone may appear. Well-bundled against the night fog, a group of last year's participants sit around the fire on the beach at the foot of Ocean Avenue.

posing own kitchen refuse, was advised that next time caught might mean the can and not the garbage kind.

- - - - - - -

Lady reported to CPD of returning to hotelroom, finding therein strange woman who claimed to be looking for "Virginia." Virginia had checked out day before. Next day, lady found jewel box of diamonds missing. No further news of Virginia, either.

Found youngster tending bonfire built in vacant lot without permit, turned kid over to father, who presumably also turned him over.

- - - - - - - -

Woman called stating she and husband had been kept awake by someone whistling in street very loudly. Thought possibly was drunk parked in car. Whistler turned out to be sober, only trying to find lost dog.

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POLICE CALL

Man went to apply brakes on hill, found they had gone out on him. Did not think it wise to continue on downhill, so swung into driveway, took out upright post and two garage doors of a house called "Happy Landing."

- - - - - - -

Called to say that saddle horse had run up street empty saddled, hit a truck, was knocked down, and run over, got up again and ran back to its stable. Where it should have stayed in the beginning.

- - - - - - -

Stolen from visitor's car: man's overcoat, woman's skirt and blouse, lady's white coat with 2 small demitasse cups in the pocket.

- - - - - - -

Complainant called CPD that juveniles were trying to start some city trucks or other types of machinery. Kids disappeared by time police arrived. However police remarked that equipment was very old and doubtful if anyone could start it without experience. Even the street department.

- - - - - - -

Police apprehended woman using beach garbage cans for dis-

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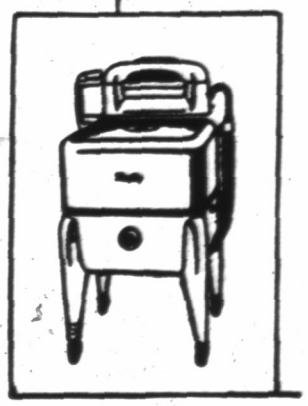

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DENE DENNY, HAZEL WATROUS

(Continued from Page 6)

tention of founding a festival. It just happened, just grew, which is the best way for such things to happen. Our first venture was to bring the Neah-Kah-Nie String Quartet to Carmel for a series of concerts in the summer of 1932. Michael Penha was cellist and conductor of the quartet, and we shortly persuaded him to conduct an amateur orchestra.

"We combed the woods, even as far as Watsonville, for musicians and formed the first Monterey Peninsula Orchestra. Fenton Foster, Mildred Sahlstrom Wright, Robert Nagler, Vive Harber, Charles Frank, Percy Lee--and Jean Crouch and Max Hagemeyer, not even in their teens--were members of that first orchestra. Open rehearsals were held in the Denny-Watrous Gallery on Dolores Street and the building was packed with an enthusiastic audience. The orchestra was made part of the summer music festival, with the string quartet. For several years the summer music festival gathered speed, presenting fairly standard fare as its repertoire."

"In 1935," Dene Denny speaking now, "we engaged Ernst Bacon to conduct the orchestra. 'Why not make it a Bach Festival this summer?' he suggested. So we did, and there was something about that first Bach Festival that was so impressive that from then on it had to be Bach. I think more than anything else that year it was the performance of the Bach cantata, "Weinen, Klagen, Sorgen, Sagen," in the Mission, that so stirred the audiences we realized there was something to be done with Bach's music that could be done with the work of no other composer.

"From the moment that we first engaged Maestro Usigli in 1938 to direct the orchestra and chorus we have made amazing progress. It is only through his tireless work, his utter consecration and devotion that the Festival has become what it is. Other conductors may have a more famous name, but he has had the unending devotion as well as the ability, and above all the epic love of the music itself, to conceive what the Bach Festival could be, and the determination to bring his conception to reality."

The Festival as it is today could not be without an Usigli and neither could it be without two women such as Dene Denny and Hazel Watrous. This creation demands more than just producing managers. It requires managers capable of seeing the larger issue and persistent enough to keep battering down obstacles. The music must come first and with Dene Denny and Hazel Watrous the music has come first. It has come first to the extent that out of all the Festivals, after all the bills were paid, only from two or three did they glean even a moderate salary as producers. Like all the singers, the musicians, and other Festival participants, they worked largely for the joy of what they were doing.

It is a curious thing but the Carmel Bach Festival which brings more fame and publicity to Carmel than almost any other enterprise, rests squarely on the shoulders of these two women. The majority of the other music festivals in the country are highly subsidized and widely supported, organized proudly as a community endeavor. Dene Denny and Hazel Watrous carry this largely by themselves. There are many people in the community who work for the Festival, but the major responsibility is theirs. They have created a Festival which measures up to any in the country. The quality of the soloists, for instance, is the equal of any music festival. Last year's Festival lasted longer and presented more of Bach's work than any other festival in the country. Without the taste, judgement, decision, undeviating standards, and great devotion of Dene Denny, Hazel Watrous, and Gastone Usigli--and perhaps the Peninsula being what it is--the whole thing would never have entered the realm of possibilities.

-- NANCY LOFTON

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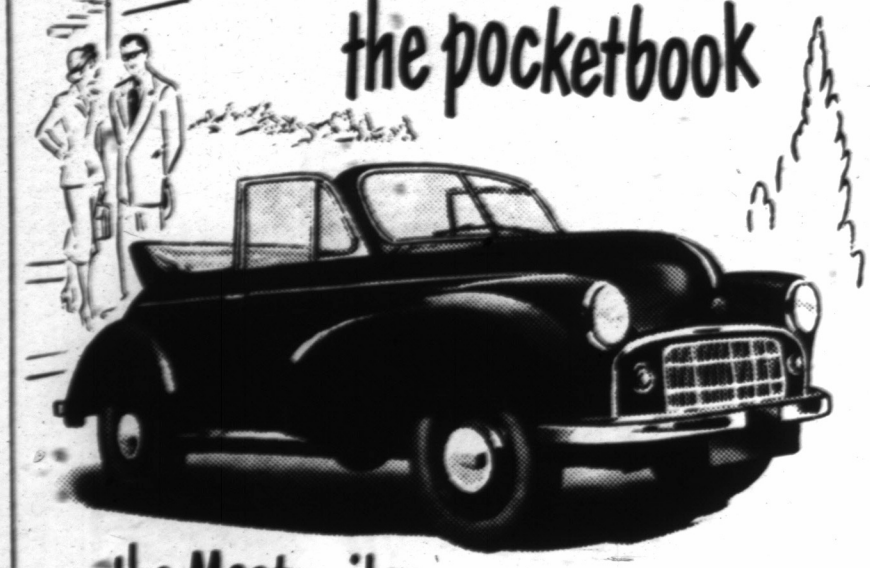
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NUMEROUS ART GALLERIES, DRAMA GROUPS PACE PENINSULA ARTISTIC GROWTH

The Monterey Peninsula is in the midst of an artistic renaissance that a community ten times its size might envy. Long gone are the days when one art gallery and one or two theatrical groups satisfied the needs of its population. There are now seven operating art galleries and five working drama groups on the Peninsula.

The Wharf Theatre, on Old Fisherman's Wharf in Monterey, is organized as a stock company with over 150 shareholders. It is a repertory group presenting plays the year round. The theatre has recently inaugurated a policy of presenting experimental plays during the early part of the week and more conventional dramas on weekends.

During the year of its existence the Wharf Players has built up a group of about 300 people all over the Peninsula on which it may draw for its productions. A drama school has been organized this summer in connection with the theatre, offering a ten weeks course in theory and practice of stage techniques. Mrs. Jehanne Havens-Monteagle is director in charge of the school and Forrest Barnes is the instructor. The group most recently produced Sartre's "Respectful Prostitute." "Gaslight" is now running and will run every weekend for a month.

FOREST THEATER

The Forest Theater Group is a community organization founded by Bert Heron primarily to produce plays in the Forest Theater, although some of the organization's productions are given elsewhere. Eight plays have been given by the group, the latest being a full scale production of "Lysistrata" to be presented in Carmel's Forest Theater on August 3, 4, 10, and 11. Forrest Barnes is directing the production, with a cast of 60 headed by Ruth Marion McElroy.

The Golden Bough Theatre Group is organized as a company with stockholders. Its great aim is the rebuilding of Carmel's Golden Bough Theatre, destroyed by fire three years ago. Organized by Edward Kuster the group now has in production "Two Blind Mice," a clever political satire, which will be produced in Sunset Auditorium in Carmel, beginning August 17 and running for three weekends thereafter.

The Carmel Valley Barn Theatre is a project of Kenneth Smith of Carmel. Drawing on the large group of excellent amateur actors on the Peninsula and in the Valley, the Barn Theatre is now offering "Apple of His Eye," and will next produce "The Great Big Doorstep," directed by Lee Crowe.

DENNY - WATROUS PROJECT

The First Theatre in Monterey is a Denny-Watrous project. Having obtained a lease from the California Division of Beaches and Parks for the state monument known as California's First Theatre, the Denny-Watrous organization has presented, ever since 1937, a series of old American plays given by the Troupers of the Gold Coast, the name given to their corps of actors. "Uncle Tom's Cabin" is the current show at the First Theatre. It will run through the first weekend in September, playing only on weekends.

The Carmel Art Association is the oldest art organization on the Peninsula. It is a cooperative enterprise of more than 200 artists on the Peninsula. The organization owns its own sales and exhibition galleries on Dolores Street in Carmel, where monthly shows of the members are exhibited.

VALLEY GALLERY

The Carmel Valley Gallery in Los Laureles, Carmel Valley, is also a cooperative venture of Peninsula and Valley artists. Monthly exhibitions are hung and the work of any painter passed upon by the organization's jury is included.

The Artists' Guild of America is a sales gallery operated by Harold Smithson and Cecilye Clayman on Monte Verde Street At Ocean in Carmel, offering selected work of western painters.

BACK STAGE preparing for opening night are Samuel Singer and other members of the string section of the Bach Festival Orchestra.

The Blair Gallery on Fisherman's Wharf in Monterey is operated by Virginia Blair in connection with her ceramic shop and the Wharf Theatre. Monthly shows of paintings and drawings are exhibited,

The Pebble Beach Gallery, Del Monte Lodge at Pebble Beach, also offers exhibitions of paintings in connection with crafts produced on or near the Peninsula through the Carmel Work Center.

The New Group Gallery on Oliver Street in Monterey is a cooperative gallery organized by a group of the contemporary painters of the community to exhibit both their own work as well as travelling snows from the metropolitan centers.

Latest gallery to open is the Blue Pelican in Pacific Grove, owned and operated by Cisco Lindsey to exhibit fine contemporary work of American painters, sculptors, and craftsmen.

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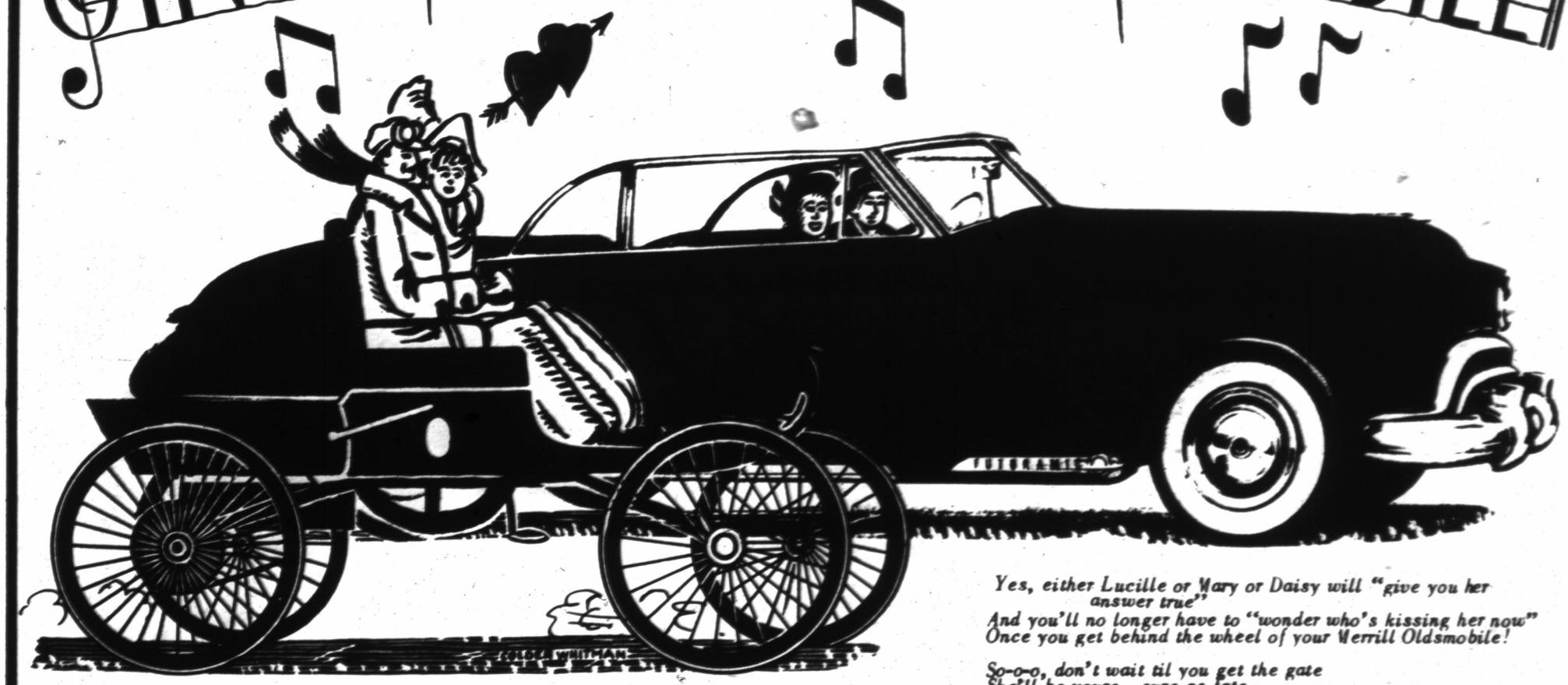

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LET US LIST YOUR PROPERTY

CONGRATULATING PRESIDENT FRANK MURPHY (right) of Carmel's Rotary Club at the Highlands Inn meeting July 11 is retiring president Corum Jackson, as vice president E. H. Ewig (left) looks on. (Photograph by STEVE CROUCH).

MONTEREY COUNTY FAIR OFFERS PRIZES FOR HOME CANNING

"Be the thrifty one in '51!" urges Mrs. Carl Weppener, chairman of the home economics department of the Monterey County Fair, Augusd 18-19, at Monterey.

"Now, when berries, fruits, and vegetables are coming into production, is the time to think of the family's winter food supply, and to can, preserve, and freeze all that is possible. Obtain a copy of the fair premium book from the CARMEL SPECTATOR, study the many classifications open to homemakers and plan your canning and freezing schedule accordingly. Set aside one jar or package of each for the fair. Last year over $1,000 in premiums was paid in the home economics department. You can be one of these proud winners this year," Mrs. Weppener added.

There are many new sections added in the premium book this year. One of the newest is the freezing division. There will be open competition for homemakers in the classes of frozen fruits, frozen vegetables, and frozen meats. "This is an entirely new division, and the Monterey County Fair is the first to offer it to the exhibitors in this section of California. We hope to make it one of the largest sections in our home economics department," Mrs. Weppener stated.

"Entry blanks must be in the fair office at Monterey before August 6. There should be a separate entry blank made out for each division the homemaker wishes to enter. If any help is needed, please contact me," Mrs. Weppener said.

CHRISTIAN SCIENCE SERVICES

First Church of Christ, Scientist
Carmel

Monte Verde St., one block North of Ocean Ave., between 5th and 6th

Sunday Services 11 a.m. and 8 p.m.
Sunday School at 9:30 and 11 a.m.
Wednesday Evening meeting 8 p.m.

Reading Room
Seventh and Monte Verde
Open week days 10 a.m. to 9 p.m. except Wednesday when it closes at 7:30 p.m.
Open Sunday and Holidays 2-5 p.m.
Public Cordially Invited

GARDEN CLUB POT-LUCK PICNIC

The Monterey Peninsula Garden Club will hold its annual birthday pot-luck picnic Friday, July 13, at 6 p.m. at the Fair Grounds. This is for adults only. They may bring guests.

Each one has been asked to bring his own dishes and silver.

KAPPA PARTY AT PEBBLE BEACH

Mrs. John Simpson of Pebble Beach will entertain the San Jose Chapter of the Kappa Kappa Gamma sorority, July 29, at a "splash" and luncheon party at the Surf Club in Pebble Beach.

Skirts & Blouses
(that are different)

Made of the finest cottons
in all colors and sizes.

Trimmed in braid that
is woven in Austria.

In the most unusual designs

Exclusively Ours

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CARMEL, CALIFORNIA

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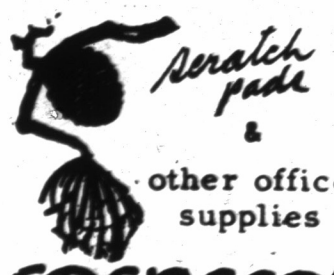

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BACH FESTIVAL CHORUS

(Continued from Page 3)

Charis Johns
Eleanor Kappes
Patti Luer
Angie Machado
Betty Matthews
Constance Messenger
Catherine Smith
Olga Taylor

TENORS

Don Aguilar
Norman Boxley
James Gordon
Ralph Heidsieck
Paul Johnson
Warren Matthews
Charles O'Connor
Thomas Sanderson

BASSES

William Bishop
Frederick E. Clark
Pierre Crosby
Wallace Doolittle
Charles Fulkerson
Major Jack Houser
Keen James
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ever shop for a good time?...that is, did you ever shop for amusement...like you'd shop for clothes?...try this place and that place, until you found what really fitted you to a T...?... when you take the pleasant 20 minute drive up lovely carmel valley...you will find pleasure-shopping at its best...while the ever-present sun shines, you will find swimming, horseback riding, golf...to amuse you at any one of six famous resorts...and good drinks and good food...and as you shop from one of these to the other, you will drop in at the carousel...a little roadside spot... as gay, friendly, and merry as the musical whirligig from which it borrows its name...brightly lighted outside by the seachlight beam...brightly spangled inside with the circus motif... but softened to the right mellowness by candlelight...and the music of the peninsula's own bill pierce...who alternates on piano and novachord...for dancing...for barber shop harmonizing ...or to accompany one of the many stars of the entertainment world who habitually drop in... and respond to many an encore... while you dine on fine, reasonably priced viands...and drink ramon's famous concoctions in the bar-dining room...or on the large patio where there is regularly a saturday night barbecue... (and on any night but saturday you may reserve the patio for a private party)...yes, follow the music to your carousel ..dinner every evening... (closed mondays) until 2 a.m. ..... open saturday and sunday from 2 p.m. ...for reservations call 9550.

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Phone 7-4332 for Good Will pick-ups on Wednesday mornings.

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CLASSIFIED ADVERTISING RATES: 20¢ per line for one insertion (minimum $1.00); 30¢ per line for two consecutive insertions (minimum $1.50); 40¢ per line for four consecutive insertions (minimum $2.50); 15¢ per line per insertion on 26-week contract (minimum 20 lines per issue). Count approximately five 5-letter words as one line. Ads with white space and/or 8-pt. or larger capitals are computed on agate measure basis of 14 lines per column inch. Forms close Wednesday at 4 P.M. Dial 7-6451 or 7-6452.

VISITING LEGIONAIRES - Meet your friends at the Carmel American Legion Hall, Dolores St. between 8th and 9th, every Monday night. Dinner at 7 p.m. Bring your family and guests.

ANTIQUES: Glassware, china, furniture and RESALE OF WOMEN'S APPAREL. The TURNABOUT across from the P.O. Margaret Bennett, owner. Telephone 7-6842.

CARMEL CITY LOT - - $1,975.
NEAT home, with fireplace, furnished, 2 blocks south of Ocean Avenue - - $8,500. Easy
Ocean - - $8,500. Easy terms.
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SCOTTIE PUPPIES available. AKC registered. Best of blood lines. SIL-TAM scottie kennels. Phone 5-6916.

FOR SALE: 1946 Ford station wagon. Excellent condition. Radio, two heaters, Columbia overdrive. $995 cash. Phone daytime 7-4902; evening 7-7378.

LEGAL NOTICE

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

In the Matter of the Estate of HENRY HARCOURT WATERS, Deceased.

No. 11725

NOTICE TO CREDITORS

NOTICE IS HEREBY GIVEN by the undersigned Executor of the Last Will and Testament of Henry Harcourt Waters, deceased, to the creditors and all persons having claims against the said deceased, to file their claims with the necessary vouchers within six months after the first publication of this notice, in the office of the Clerk of the Superior Court of the State of California, in and for the County of Monterey, at Salinas, California, or to present them with the necessary vouchers to the said Executor at the law office of Robison & Whittlesey, Tower Room, Las Tejas Building, Carmel-by-the-Sea, California, same being the place for the transaction of the business of said estate selected by the undersigned Executor of the Last Will and Testament of Henry Harcourt Waters, deceased.

Dated: July 11, 1951.

WELLS FARGO BANK & UNION TRUST CO., Executor of the Last Will and Testament of Henry Harcourt Waters

By (s) F. E. Canatsy
F. E. CANATSY, Trust Officer

ROBISON & WHITTLESEY
Attorneys at Law
Box 1686, Carmel, Calif.

Date of First Publication: July 13, 1951
Date of Last Publication: Aug. 10, 1951

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HARVEY TAYLOR, Author's Agent, here every fourth weekend. 20 years experience. Has sold more than 350 books to N.Y. publishers by So. Calif. authors alone. No reading fees. For Carmel or S.F. appointments address P.O. Box 957, Santa Barbara. Phones S.B. 9-8395 / 9-8325 / 9-3761, or Carmel 7-7687. In N.Y. July-Sept. London, Aug. for publishers' conferences.

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Insurance--Real Estate
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IF POLIO STRIKES - expenses are heavy...Insure for best care and treatment...The Firemen's Fund Polio Expense policy pays up to $5000 - for hospital, doctors, nurses, iron lung, transportation, etc. for each member of family. Costs $10 - for entire family for 2 years, or $5 - for individual policy - HORACE - LYON at CARMEL REALTY CO. Phone 7-6485

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Ocean Avenue Carmel

HERALDING TROMBONES

As trombone choirs called the faithful to worship in the Germany of Bach's day, so the evening concerts in the Carmel Bach Festival will again be opened by the mellow sound of chorales played from high in the arch above the entrance of Sunset Auditorium while the audience gathers.

In 1936, Chandler Stewart, Sr., of Carmel offered the services of himself and his three sons with their trombones, and each year thereafter as they have played and their music has swelled softly through the Village, crowds have gathered before the auditorium, old friendships have been renewed, and an air of hushed and excited expectancy has moved through the crowd as another Bach Festival begins. Since the death of Mr. Stewart, his youngest son, Alan, has joined the quartet, and in the past two years Donald Dean has replaced one of the brothers. This year, Gordon, Alan, Donald Stewart and Donald Dean will play from 8 to 8:30 o'clock before each evening concert.

GREAT BACH TRADITION OF SCHWEITZER RENEWED IN ALICE EHLERS

It was from Dr. Albert Schweitzer, whom she first met in Germany in 1928, that Alice Ehlers heard the words which have become her musical text throughout her life: "Always listen to the inner voices in Bach's music; each voice lives its own life, dependently and independently, at the same time. If you will look at Bach's music that way, if each voice will be allowed to sing out its own beauty, I am sure you cannot fail," are the words Dr. Albert Schweitzer said to her.

Just beginning her career as a harpsichordist, she desired to make a clean break with the traditional Bach interpretations of all piano virtuosos. Schweitzer's book on Bach had been her musical bible and when the two met they discovered they had been thinking along parallel lines about Bach interpretation and formed a lasting friendship built on hours of playing, studying, and analyzing Bach's music. Every summer, when Schweitzer returned to his home in Alsace from his hospital in Lambarene, Africa, Alice Ehlers was a guest in his home, playing the harpsichord for him or listening to his playing on the organ.

Although Dr. Schweitzer has been perhaps the greatest influence on her development as a musician, Alice Ehlers studied piano with Theodore Leschititzky, harmony and counterpoint with Dr. Karl Weigl, harpsichord for four years with Wanda Landowska, and early music under Dr. Curt Sachs and Johannes Wolff.

Upon graduating from the Berlin State Academy she received the Mendelssohn prize and entered upon a long and successful career as concert artist and lecturer. In Berlin she formed a trio with Paul Hindemith and organized the Friends of Old Music, a concert group dedicated to bringing back into the repertoire forgotten music of the 17th and 18th centuries.

Coming to the United States in 1938, she has since 1942 been professor music at the University of Southern California where she teaches harpsichord and holds classes for instrumentalists and singers in the interpretation of 18th century music. In 1949, she was awarded an honorary degree of doctor of music by Lewis and Clark College in Oregon. When she was presented to the college faculty as a candidate for her degree her citation read as follows: "As an artist she has carried her art to four continents. As a scholar she has delighted in research, and her contributions to the fund of general human knowledge have been very great. Here is a great artist, a profound scholar, a high type of world-citizen and a noble woman."

In addition to her strenuous teaching schedule she has made numerous concert appearances on the west coast, and is at present recording Bach's Six English Suites for Allegro Records, New York.

JOE'S TAXI
A CARMEL INSTITUTION
24-HOUR SERVICE
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PARKING RULES FOR MERCHANTS ADOPTED BY CARMEL BUSINESS ASSN.

Recommendations made by a special committee in an attempt to end Carmel's persistent parking problems have been adopted by the Carmel Business Association.

More than half of all parking stalls in the Carmel business district, the committee reported, are used by merchants and their employees. Following a recent meeting, the Association executive board appealed to all members of the business group to leave their cars outside the commercial zone when they go to work.

The association board has recommended that the city council set parking time limits of one hour on Dolores Street between Fourth and Fifth Avenues and 20 minutes on Fifth Avenue between San Carlos and Dolores Street. These limits were suggested as a means of avoiding congestion when the village post office is moved to its new site on the corner of Dolores Street and Fifth Avenue.

The business association has also gone on record as urging the city council to set up a committee to study how and where one-way traffic should be maintained in the vicinity of the new post office.

In other action, the association executive board decided to ask the council to pass an ordinance designed to prevent irresponsible solicitation. The business group would like to have all solicitors investigated. Licenses would be issued only to those solicitors recommended by the business and other groups, if the association recommendatiop is followed by the council.

CONGRATULATIONS
Carmel Bach Festival
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Ocean Ave. & San Carlos
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Produce Meats Groceries
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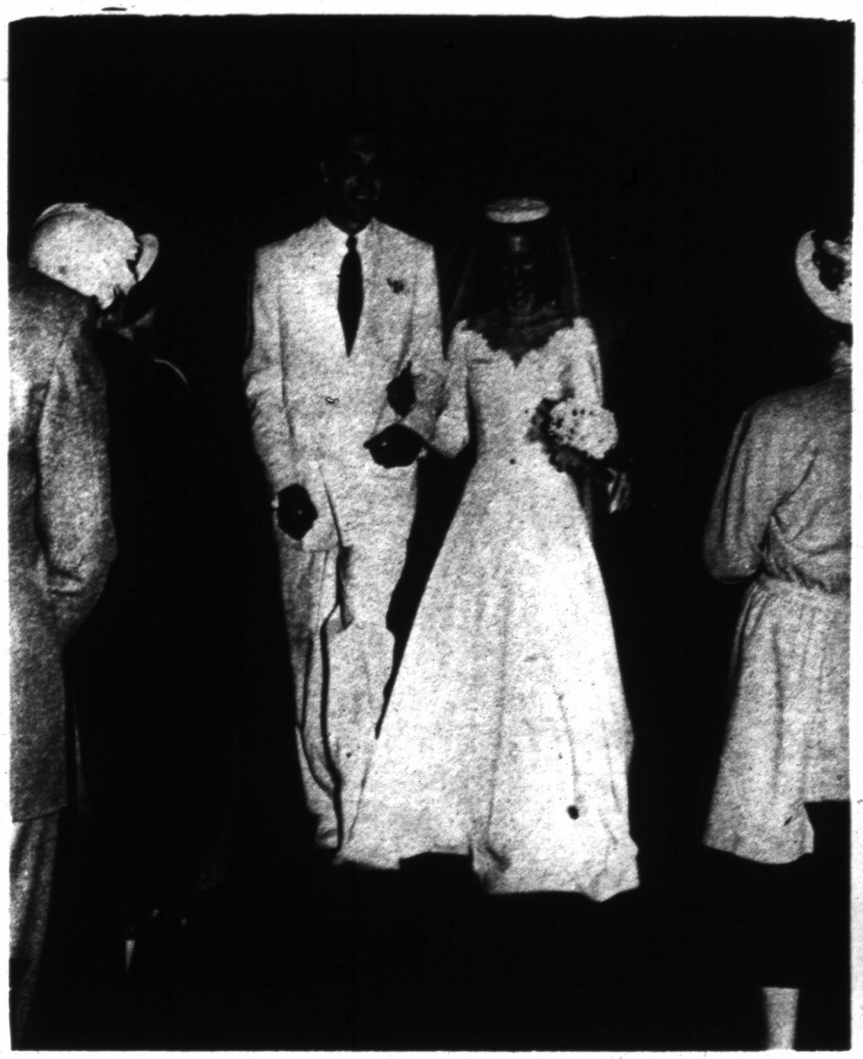

MR. & MRS. HOWARD SHAPiRO, leaving St. John's Chapel, Del Monte, will return to the University of Chicago in the fall, where he is in medical school. The former Agnes Randel, Mrs. Shapiro, is the daughter of Dr. and Mrs. Henry Randel of Fresno and has been spending her summers in Carmel Highlands. (Photo by GEORGE A. CAIN)

COCHRANES HOME

Home from six weeks of fishing in the Canadian and Idaho primitive areas are Mr. and Mrs. Edward W. Cochrane, of Hatton Fields Mesa. Prize of the trip was a 17 lb. 9 oz. Kamloop trout measuring 35 inches, which they caught on Kootnay Lake in Canada. They fished 12 lakes in all, completing their angling with 10 days at the Pittsburgh Club at Henry's Lake, Idaho, where they caught their limits of large trout. Their travels took them also through Jasper and Banff National Parks

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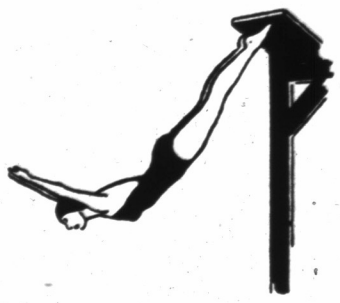
PACIFIC GROVE CANASTA

A dessert bridge and canasta party will be held at the Women's Civic Club, Pacific Grove, July 20, at 1 p.m. The public has been invited to the event, sponsored by the RWB Club. Admission is 50¢ and table reservations can be secured by calling 2-4422 or 2-2196.

Dry Cleaning, Too, Has Gone Modern!

Did you know that many, many, different solvents must be used—alone or blended—in a dry cleaning plant? Wool requires one kind . . . nylon another . . . acetate still another. In addition, different solvents must be used for ink, for grease, for fruit stains. Hence, each cleaning job we do is practically a custom job.

Carmel Cleaners



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TURNABOUT SHOP

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STAMP CLUB TO MEET MONDAY

The Monterey Peninsula Stamp Club will meet Monday, July 16, at 8 p.m., in the Sunset School Auditorium, to hear Capt. Edgar Titus, staff member of the Army Language School at the Presidio, speak on first covers of the United States since 1935. There will be an exhibit of first covers and trading of stamps. All interested have been invited to attend.

RAILWAY EXPRESS EXECUTIVES HERE

Mr. and Mrs. Clifford R. Graham of San Mateo and Mr. and Mrs. John Marra of San Carlos are visiting in Carmel over the weekend. Mr. Graham was formerly vice president of the Railway Express Company. Mr. Morra is the present vice president of the company.

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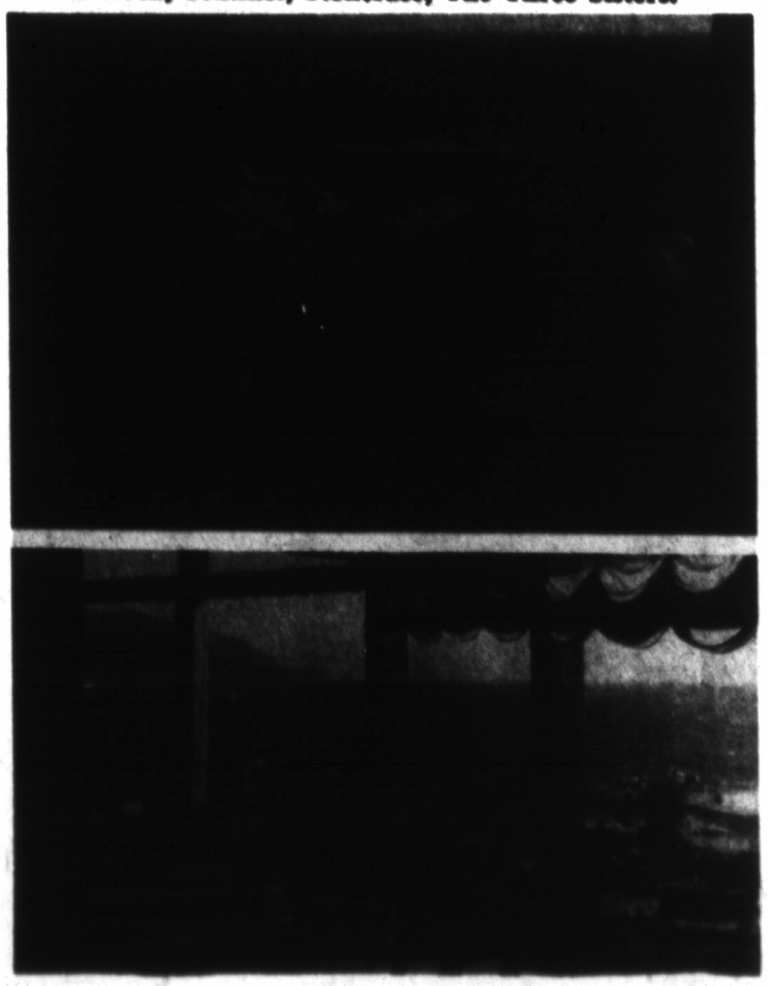
"Le Roc Corsaire's" ancient retreat site of modern restaurant

. . . It has been told that in the year 1787 a pirate named "Le Roc Corsaire" began sailing the high seas and plundering all in his path. Few knew him, because few lived after his raids. He finally retired with fortunes in jewels and gold to a place on the California coast which he named "Le Cap de Roc" —Rocky Point. Here he preyed upon coastal shipping until he died in 1847, and here he is buried, deep in the back of "Pirates' Cove." The cave's entrance is plainly visible today, though well protected from treasure seekers by the sea and rocks.

Such is the scene of the new restaurant at Rocky Point. The property includes ½ mile of ragged coastline, with numerous sea tunnels and caves, where the rare sea otter, seals and whales disport themselves. The churning sea and the rocks—illuminated at night—you'll watch the sea breaking over Monster Rock, Sentinel, Stoneface, The Three Sisters.



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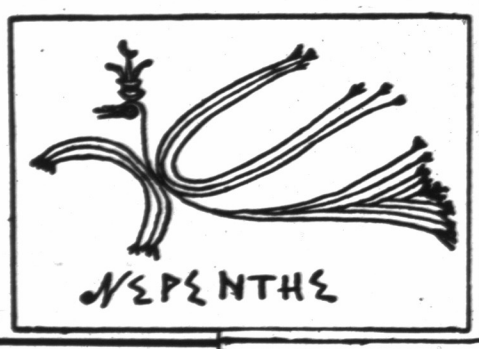

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TEMPURA . . . is a famous Japanese dish, the preparation of which is an art that has been in practice for centuries . . Different varieties of vegetables and sea foods, carefully simmered in rich vegetable oil, are served hot with dashi sauce . . .
Should be eaten with beer -

Azuma-Tei

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CLOSED MONDAYS Monterey 2-9790

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BREAKFAST *LUNCH*
DINNER

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YOU MAY NOT RECOGNIZE this celebrity's picture but you undoubtedly would his voice. Gilbert Martyn, shown at the Mission Ranch last weekend, with Mrs. Martyn, is chief commentator for Paramount Newsreel and Paramount Television. (Photograph by STEVE CROUCH)

WOMEN'S DEMOCRATIC CLUB SELECTS OFFICERS

The Carmel Women's Democratic Club chose officers for the coming year at a meeting held at the home of Mrs. E. O. Sisson. Mrs. Paul Low, retiring president, presided, and the nominating board selected Mrs. Perry Newberry as the new president, Mrs. Florence Geisen, vice president, Mrs. Fred Farr, secretary, and Mrs. Alfred Mollner, treasurer.

Board members will be Miss Rachel Hiller, Mrs. Eugene Watson, Mrs. Paul Low, Mrs. William A. Smith, Miss Mary Newell, Miss Nora Power, and Mrs. Sara Farrar.

COSTUME PARTY AT BEACH CLUB

The first in the series of costume parties to be held in the Surf Room at The Beach Club, Pebble Beach, is scheduled for Saturday night, July 14.

A Comic Strip party is the theme chosen for the first of the season's gala affairs, and guests will come garbed as some of the many comic strip characters.

Bruce Ariss, popular Monterey Peninsula artist, playwright, and actor, is working on decorations for the party.

YACHT CLUB RACE AT PEBBLE BEACH

The second race of the Stillwater Yacht Club's season was held Sunday, July 8, at 11 o'clock.

K. Clark placed first; Ralph Buchan, second; Matthew C. Jenkins, third; I. W. Stephenson IV, fourth; William Mahar, fifth.

Dr. Curtis Gorham was unable to finish because of broken staves, and John Geisen was disqualified for hitting a buoy.

The third race of the season will be held Sunday, July 22, at 11 o'clock.

GWENDOLYN THOMAS

Gwendolyn Thomas will play in the Bach Double Violin Concerto with Ervin Mautner in Thursday evening's concert and during the rest of the week will play in the violin section of the Festival Orchestra.

After receiving her B.S. and and M.S. in Music from Juilliard, where she spent four years, she played for two years in the National Orchestra Association conducted by Leon Barzin. This is an association formed to train professional players in symphonies and there are 300 professional players in the major symphony orchestras in this country who received training under Barzin. The organization played seven concerts last year in Carnegie Hall. Gwendolyn Thomas has in addition been teaching in New York City and has given two recitals at International House.

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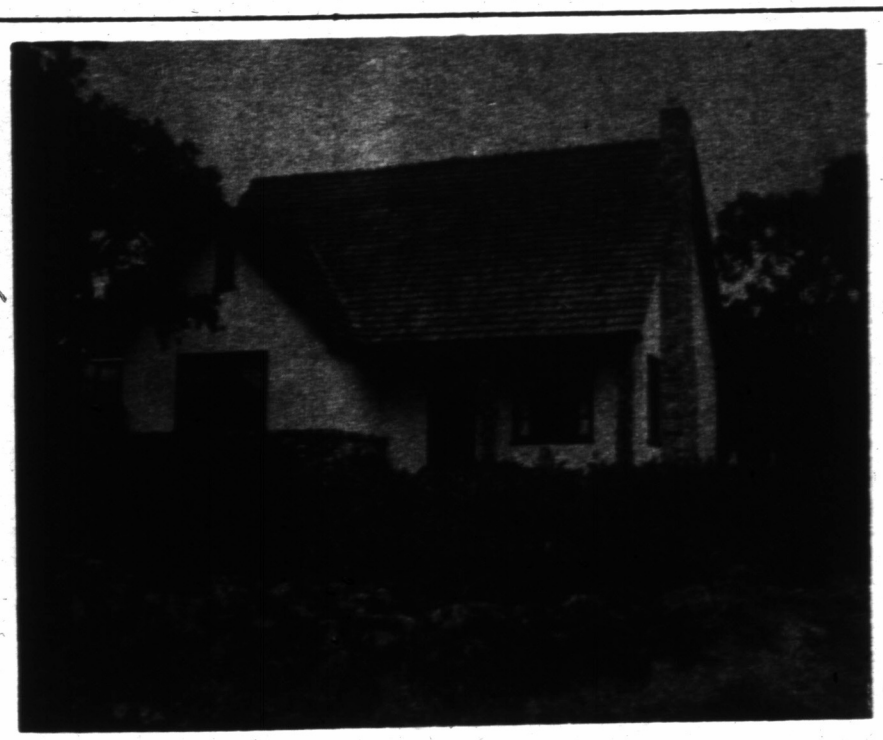

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DELPHINIUM DEVOTEE... Lovely Naomi Crenshaw and delphiniums combine to make a striking picture pointing up the gorgeous Flower Show to be staged by the California State Fair, August 30 through September 9, in Sacramento.

SHOENBERGS ARRIVE FROM ST. LOUIS

Mr. and Mrs. Robert Shoenberg and Mr. and Mrs. John Shoenberg, with their children, have arrived from St. Louis to spend the summer months in Carmel, as has been their custom for a good many years. Their parents, the Sidney Shoen

Their parents, the Sidney Shoenbergs, also of St. Louis, are expected in August to spend some time on the Monterey Peninsula.

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